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Wall St. Woes For Dotcoms

Falling Stock Prices Bring New Challenges For Music E-Tailers

BY BRIAN GARRITY and MARILYN A. GILLEN

NEW YORK—Has the day of reckoning finally come for once highly valued—but unprofitable—Internet music companies?

That's the question up for debate in industry and finance circles following record one-day declines in both the Dow Jones Industrial Average and Nasdaq Composite Index on April 14 that sent many music-related Internet companies into a valuation free-fall.

In what sounds like the punch line to a had joke, the only companies in the music space trading worse than the stocks of pure-play brick-and-mortar retailers are shares of Internet retailers, which have almost all hit 52-week lows in the last several weeks. Leading the plunge: digital download seller EMusic.com and custom-compilation retailer Musicmaker.com, which have both slipped under $2 a share in recent trading.

While there is no question music is experiencing its own bear market on Wall Street, still to be seen is whether many of the publicly traded companies in the sector, built with venture-capital dreams rather than income streams, can recover from this investment "correction."

Forrester Research, for one, thinks the prospects for many are not bright. In a recent report provocatively titled "The Demise Of Dot Com Retailers," its analysts predict that "the combination of weak financials, increasing competitive pressures, and investor flight will drive most of today's dot-coms out of business by 2001."

Others would refute that point. Still, this much is sure: Equity-financed deal-making and fund-raising via the capital markets just became decidedly more difficult for many music-related Web companies.

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IN THE NEWS

ifpi **Global Music Mkt. Was Flat In 1999 . . . P. 10**

Radio Confronts Tech Future At NAB Conference

BY CHUCK TAYLOR

LAS VEGAS—Sting might as well have had the radio industry in mind when he sang about a "brand new day." The annual National Assn. of Broadcasters (NAB) Convention, held here April 8-13, was replete with the promise of a radically revised broadcasting landscape in which radio stations must strive to make the 80-year-old service an interactive medium.

NAB 2000 NEWS ANALYSIS

The Web, not surprisingly, was at the forefront of the discussion, but not without accompanying warnings that the millennium will also bring aggressive competitive forces such as satellite radio and Internet-only Webcasters.

Appropriately, the theme of the technology-based trade show, which drew more than 113,000 registrants from 110 countries—a record—was "the convergence marketplace." That was apparent by more than a million square feet of exhibit space crammed with radio and television vendors and online entities, as well as some 125 panels whose appeal has greatly expanded from the days of attendance primarily by pocket-protector-wearing engineers.

Setting the tone, NAB president/CEO Eddie Fritts opened the convention with a rosy forecast

(Continued on page 90)

Music Vets Lead The Dove Lineup



SMITH

BY DEBORAH EVANS PRICE

NASHVILLE—Steven Curtis Chapman, Michael W. Smith, and Sixpence None The Richer took home top honors at the 31st annual Gospel Music Assn. (GMA) Dove Awards, held April 20 at the Grand Ole Opry House in Nashville.

Chapman, who holds the distinction of having won the most Doves in GMA history, received six accolades,

(Continued on page 94)

U.S. Latin Market Still Growing, But More Slowly

Lack Of Huge Hit Albums Impacts 1st-Qtr. SoundScan Numbers; Sony Still Tops Sector

BY JOHN LANNERT

Bereft of the kind of blockbuster hit product that provided a vigorous sales push last year, the U.S. Latin market is now showing signs of calmer growth.

According to SoundScan's first-quarter Latin Album Distributor Report, sales in the U.S. Hispanic market came in at 5.3 million units, up nearly 10% compared with the same time frame in 1999.

While the 10% figure is running higher than the 7% growth of the overall market in the first quarter, it pales dramatically in comparison with the 46% rise in sales seen in the first quarter of 1999 as compared with the prior-year period.

To be sure, there was no huge sales phenomenon in the first quarter of this year that could compare with the activity seen in the corresponding period last year, when Ricky Martin and Selena were blowing through the sales roof with big-selling albums that were charting in the upper half of The Billboard 200.

Heineken EN VIVO presents Billboard LATIN MUSIC CONFERENCE & AWARDS **Latin Music 6 Pack** FOLLOWS PAGE 54

Still, the pace of first-quarter sales this year is sharply lower than the 41% sales growth registered in all of 1999.

If the current growth of the stateside Latino market holds firm at 10%, sales this year should reach about 24.5 million units, up 2.3 million units from last year.

Several industry observers note that the huge spike in sales last year was due to mainstream retailers adding product to more stores.

While the first-quarter figures suggest a possible

(Continued on page 95)

Live Billy Joel On Columbia 2-CD Set



BY MELINDA NEWMAN

LOS ANGELES—Billy Joel's "2000 Years—The Millennium Concert" marks a number of milestones: The two-CD Columbia Records set captures the singer/songwriter performing at New York's Madison Square Garden on Dec. 31 as one century passes into the next; it heralds the final performance of Joel's two-year tour; and, perhaps most significant, it notes the last such per-

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A BILLBOARD SPOTLIGHT: PAGE 31

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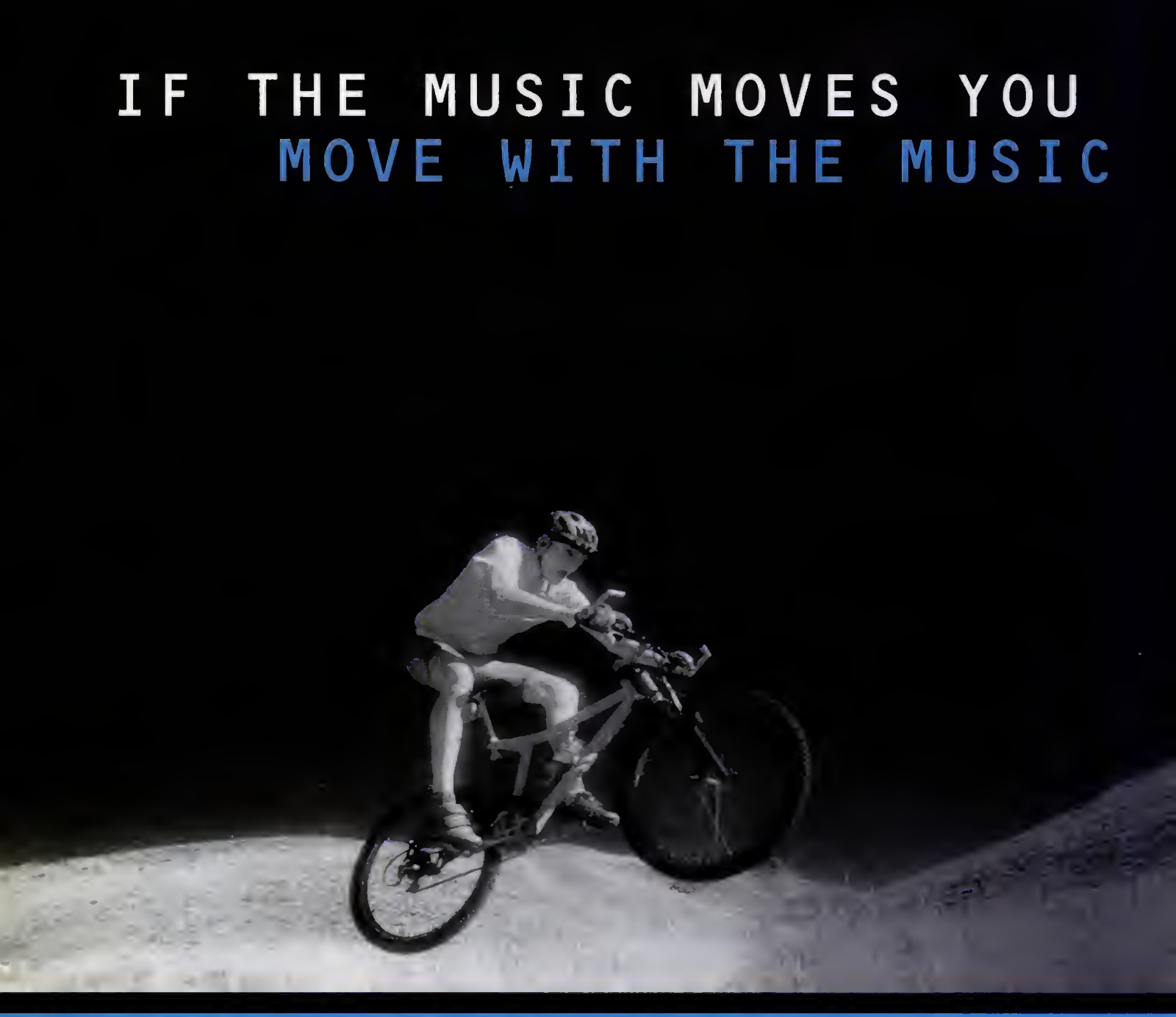
Atlantic/AG's M2M Has It Made In The 'Shades' At Top

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EMI Music Publishing, Net4Music Pact

BY IRV LICHTMAN

NEW YORK—Commercial downloading of sheet music for professional and amateur use has received a big shot in the arm through a worldwide deal between EMI Music Publishing and Net4Music, the Paris-based musicians' portal that opened shop in the U.S. late last year (Billboard, Dec. 4, 1999).

Sheet music drawn from a catalog of more than 1 million titles will be digitally distributed worldwide by Net4Music in an arrangement between the two companies that will include EMI Music Publishing taking a minority stake in Net4Music (Billboard*Bulletin*, April 19).

Interestingly, Warner/Chappell Music, which is set to merge with EMI Music Publishing later this year as part of the EMI/Warner Music Group merger, has a similar arrangement with Seattle-based Sunhawk. (EMI and Warner/Chappell are the world's leading publishers). As the merger gets closer, EMI and Warner/Chappell may have to deal with the use of separate downloading companies for their sheet music catalogs.

"Downloading will help grow a business that's been flat in recent years," says Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide. "Finding a store that sells sheet music, especially in small towns, is difficult. With downloading, musicians and laypeople can buy music in their own homes, offices, or recording studios to meet their requirements."

According to a survey published last year by the National Music Publishers' Assn. (NMPA), worldwide sales of sheet music fell 0.1% to $580.58 million in 1997, the last year for which figures are available.

The two leading markets—representing 57% of the worldwide market for sheet music—were the U.S., with sales of $208 million, and Germany, where sales reached $135 million.

The NMPA notes that the study "undoubtedly understates" the size of the world market for print music because many countries lack a central source of data.

Looking globally, Bandier says EMI Music song lyrics can be delivered electronically in the local language. Net4Music notes that it offers content in five languages and the ability to purchase sheet music in 22 currencies.

While EMI Music Publishing has a longstanding music print arrangement with Milwaukee-based giant Hal Leonard Corp., Bandier says that its "paper rights" deal with the giant print company does not specifically grant it electronic rights of downloading or lyric visualization. Hal Leonard also handles the Chappell end of Warner/Chappell, which owns another print music giant, Warner Bros. Publications.

According to Paris-based Claude Poletti, chairman of Net4Music, there are some 50 EMI titles currently available, with engraving being made for 1,000 more.

> *'Downloading will help grow a business that's been flat in recent years'*
>
> – MARTIN BANDIER –

In addition, the deal is structured so that out of every 1,000 titles added to the site, 600 are to be culled from best-selling songs, with 400 other titles to be selected, 200 each, by EMI and Net4Music. Net4Music is obligated to make at least 100,000 EMI titles available on the site, the titles of which account for about 90% of EMI's annual revenue.

These "cream" titles will be available at the current pricing of $3.95 for each four-page title, while catalog titles may command prices about 50 cents higher, says Poletti.

The first well-known writer catalog to be made available, adds Poletti, will be some 600 titles of Duke Ellington's under the EMI Music banner.

Poletti also promises some major deals in the short term, including one that may lead to downloading rights from a major U.S. independent publisher.

Meanwhile, Keith Mardak, president of Hal Leonard Corp., says his company has a download partnership, established in 1997 with print/publisher Music Sales Corp., called Sheet Music Direct. The sheet music of many of Hal Leonard's major publishing clients is available for downloading through this partnership. Hal Leonard also provides downloading for those who use the Yamaha Disklavier piano, from a site known as Yamaha MusicSoft.

EMI Music, which many consider the world's largest publisher, gives Net4Music a substantial presence in sheet music downloading. Net4Music's portal, which was launched last December, features digitized downloadable sheet music and MIDI files for more than 40,000 titles. The site also features content written by musicians and educational components for musicians of all levels.

The company was founded in 1995 in France as Interactives Musiques Companie by Poletti, the director of several academies and chamber music festivals and the president of the Assn. of Music Academies in France. Its name was changed to Net4Music last year.



Celebration Backstage. Bobby Short recently received Back Stage's Bob Harrington Lifetime Achievement Award. Chita Rivera presented the honor at the 2000 Bistro Awards at New York's Supper Club. Shown, from left, are Short and Rivera. (Photo: Patti Oudekirk)

LETTERS

ON CAPITOL HILL: ARTISTS NOT AT THE TABLE

Excellent commentary by Bob Donnelly on the lack of a true recording artist association in Washington, D.C. ("Voiceless Voices: Who Will Speak For Artists?," Billboard, April 15). My law firm has been involved in D.C. lobbying for 50 years. Time and again I've witnessed important legislative activity—copyright tribunal hearings on rates for digital delivery of radio, antitrust deliberations at the Department of Justice (DOJ)—slip by without any effective artist input at the table. Does anyone really think the artist was heard when the DOJ looked at the Universal merger? It pains me when the Recording Industry Assn. of America (RIAA) trudges artists to Capitol Hill with massive media coverage to speak on censorship issues, and then the same organization lobbies for anti-recording-artist legislation out of the public view. The RIAA ignores the artists because they don't fear the artists' power in any way, and why should they? What artist organization is there on the Hill? The unions and the National Academy of Recording Arts and Sciences have different agendas. There has never been a time when an independent recording artist association has been needed more in D.C. than now. In a few years, legislative activity and lobbying on most Internet issues will be over, and recording artists will again be subject to legislation without true representation.

Jay Rosenthal
Berliner, Corcoran & Rowe, LLP
Brookeville, Md.

NAPSTER, HENLEY'S 'INSIDE JOB' & THE MORTGAGE

Why are artists "surprisingly silent" on the subject of Napster? ("The Industry Responds To Napster," Billboard, April 15). It's because, as one Nashville business journalist succinctly put it to me, "The music business is the only one where, once the mortgage is paid off, the bank still owns the house." Napster may rip off record labels, but so many labels have been ripping artists off for so long, it's giving them a taste of their own medicine. You live by the sword, you die by the sword. Reading "The Operator" by Tom King is a real eye-opener. Then reading Timothy White's interview with Don Henley (The White Paper: "Don Henley's 'Inside Job' Ponders Love, Work, Copyrights & Wrongs," Billboard, April 8) tells us more of what we need to know about that side of the business. If the music on Napster is good, listeners will seek out the artist in a live venue where artists make their paycheck. If the music is mediocre or bad, it will evaporate into ether, so sales aren't affected. The rules have changed: Get used to it.

Christine Lavin
Christinelavin.com
New York

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GUEST COMMENTARY

Standardization Is Key To Web Growth

BY JOHN STUBBS

To many entertainment industry executives, the concept of using the speed and power of the Internet for the distribution of content is at the same moment exhilarating and exasperating. These mixed emotions have been caused by such issues as piracy, content-usage metering systems, and the enhancement of content value. Thus, these issues are responsible for an inertia that over time will marginalize the content of certain companies, as other, more nimble players rush to the Net.

Not to be overly simplistic, but the answers to these issues and others are summed up by a single word: standardization. In fact, 90% of global CEOs, participating in a survey recently issued by the World Economic Forum and PricewaterhouseCoopers, believe that the continued growth of Internet commerce depends on global standards being developed for security, authentication, dispute resolution, and protection against piracy.



'Striving for interoperability is key to maintaining any kind of order and security in the digital world'

John Stubbs is a Los Angeles-based partner in PricewaterhouseCoopers' Entertainment & Media Practice who serves as global leader of the firm's content management initiative.

That being said, entertainment content providers in the music, video, games, software, publishing, business information, and image categories must unify behind a set of digital rights management (DRM) solutions that offer:

- secure protection of copyright ownership.
- management of complex payment systems on the Internet.
- precise distribution of content to a satisfied customer base.
- value return to the producers and owners of content.

NEW BUSINESS MODELS EMERGE

When digital content distribution becomes fully integrated, new business models will surely emerge, giving the entertainment industry powerful new options. Content will be more easily divided and used for new purposes, allowing

(Continued on page 29)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.

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World Sales Remain Stagnant

Boom Times Continue In U.S.; Growth Seen In Australia

BY GORDON MASSON

LONDON—It's official: The world is flat. Figures collated by the International Federation of the Phonographic Industry (IFPI) reveal that shipments of sound carriers grew by just 1% globally in terms of value last year, fueled primarily by the strength of the market in the U.S. and also by encouraging gains in Australasia, parts of Eastern Europe, Scandinavia, and Southeast Asia.

The 1999 world sales report also pinpointed these key developments:

- Australia is the fastest-growing top 10 market.
- Consumer use of the Internet in the U.S. to buy music more than doubled.
- Europe is in a period of stagnation.
- The Asian market began its long-awaited recovery.
- The U.K. captured 50% of the global MiniDisc market.

Despite the claim of a slight rise in dollar value, the IFPI's own documents point to a decrease in the value of global shipments. The IFPI says the 1999 sales figures total $38.5 billion—a rise of 1% on the previous year. However, in its report for 1998, the IFPI highlights a sales figure of $38.7 billion. In fact, figures from IFPI reports in years gone by show that the 1999 figures are, apparently, the lowest total dollar sales since 1994.

Explaining this anomaly, IFPI chairman/CEO Jay Berman tells Billboard, "The numbers were revised from last year's figures, because certain national groups—in particular, Japan—had been reporting on a different basis than everybody else, but that now has changed."

Total sales of all music formats worldwide were flat at 3.8 billion units. Globally, CD unit sales rose nearly 3% to 2.4 billion units, helping to offset a 7% fall in sales of cassettes and a 4% reduction in singles sales.



SERMAN

CDs now account for 65% of all units sold. Cassette sales fell sharply in every region except for Asia. Worldwide cassette sales fell by 7% but by considerably more in North America and Latin America. Sales of LPs fell 31% in the year, and singles fell by just over 4%.

Sony Music International president Rick Dobbis says, "When I look at the figures, I get very concerned, but there are a lot of other signals to tell me that the consumption of music is still enormously important to people and that we can build on those figures in a positive way."

Dobbis and his peers at the multinational labels are certainly watching world markets closely and taking action where trading conditions require it. For example, EMI has implemented an extensive reorganization, including layoffs, at its German company, and Sony is reshaping its Dutch business (see stories, pages 67 and 68).

During 1999 the world's largest music market, the U.S., added more than 10% to its CD sales, taking total music sales dollar growth in the region to 19% over the past two years. That marks the fifth consecutive year of improved figures in the States. At the same time, there were strong indications of rapid growth in U.S. sales of Internet-delivered music. The number of consumers who last year used the Internet to buy music rose to 2.4%, up from 1.1% in 1998, according to U.S. consumer research cited by the IFPI.

Berman says the general boom time in the U.S. economy is contributing to the music industry's growth. He says, "The added ingredient in the U.S. is the tremendous explosion in different genres of music—at a point in time when rock seemed to be kind of flat, all of a sudden street music came along. In the last couple of years, Spanish-language product is just flying out of the stores, so it has been kind of a regeneration process in

(Continued on page 22)

Not All Promoters Will Shift To 'SFX' Moniker

BY RAY WADDELL

NASHVILLE—The announcement that the names of SFX acquisitions will be phased out and replaced by "SFX" does not immediately apply to the company's music division, according to Rich Lobel, senior VP of marketing and communications for SFX.

SFX has gradually integrated its name into its various acquisitions over the past two years and now will implement a full-blown assimilation that will see most acquired companies' names replaced by "SFX" (Billboard*Bulletin*, April 18).

However, according to Lobel, in the short term the move won't extend to most of the acquired promoters, despite their mention in an April 17 company announcement. Instead, the SFX name will appear in all communications and ads but will not replace the individual promoter names, which will remain in advertisements, internal communications, and on office signage.

To eliminate the acquired promoters' identities would effectively take out of circulation some of the concert industry's most venerable and well-established names and with them years of branding in their respective marketplaces, a move SFX is apparently not ready to make. After a company release April 17 that implied otherwise, SFX now says most of these promoter names will stay, at least for the time being.

Lobel says the promoters are a different animal. "We have given very serious consideration to the local relationships in each market," says Lobel. "We believe a transition period to be determined would be in everyone's best interests. We're trying to be extra sensitive."

Who is going to be called exactly what appears to be a work in progress. "There are a couple of things going on here," says Nick Clainos, co-president of Bill Graham Presents in San Francisco. "There is a legitimate desire to brand SFX, and at the same time there is a standing equity in the case of some promoters. Fitting this together in a way that makes sense is what this process is all about, and we're still in this process."

The announcement was made by SFX executive chairman Robert Sillerman in a videotaped address to the international company's 5,000-plus employees.

The move still means that such well-known sports and entertainment names as MagicWorks, F.A.M.E., ProServ, Integrated Sports Interna-

(Continued on page 24)



'Emotional Bends' On Airwaves. Compass Records recording artist Robby McIntosh recently stopped by New York's WFUV to promote his band's debut album, "Emotional Bends." The Robbie McIntosh Band is scheduled to appear on "The Late Late Show With Craig Kilborn" in May. Shown at the station, from left, are David Haley, director of radio promotions for Compass Records; McIntosh; Darren DeVivo, morning host for WFUV; and Rita Houston, music director for WFUV.

Sony Launches Platform

Japanese Labels To Get Download Services

BY STEVE McCLURE

TOKYO—In another sign of how labels are leading the way in developing online music delivery in Japan, Sony Communications Network (SCN) is launching a platform to support music download services by Japanese record companies.

Dubbed Label Gate, the platform will provide system operation, online billing, and music data storage and distribution services for labels operating their own music download sites. SCN has set up a wholly owned subsidiary, also called Label Gate, to operate the service (Billboard*Bulletin*, April 7).

SCN reveals that so far 12 Japanese labels, including Sony Music Entertainment (Japan) (SMEJ), have said they will invest in, or use, Label Gate's services. The other labels are Avex, BMG Funhouse, For Life, Johnny's Entertainment, King Record, Pony Canyon, Pryaid Records, Tokuma Japan Communications, Warner Music Japan, Vap, and Zetima.

Significantly absent from the list are labels affiliated with the Matsushita/JVC business group, Sony's main rival. Label Gate says it hopes other Japanese record companies sign up with Label Gate in the future.

The first labels to start using the Label Gate service will be SMEJ and Avex. Sony launched its bitmusic download site in December, while the Avex Network site will begin download service April 25. BMG Funhouse will begin free-sample, 30-second downloads of material by some of its domestic acts this month on its Mother of Music Web site, with online music sales scheduled to begin in July.

A Label Gate spokesman says the other labels are expected to link up to the Label Gate portal once they launch their own download services. Selection and pricing of songs will be determined by individual labels.

At this early stage in the evolution of music E-commerce in Japan, however, it remains to be seen what form cooperation between Label Gate and its supporting labels will take.

A Warner Music Japan (WMJ) source stresses that WMJ, especially in light of the pending AOL/Time Warner merger, has yet to fully map out its online distribution strategy.

Label Gate will use IBM's MediaDirect technology to distribute data and will format music files using Sony's ATRAC3 system. Label Gate says it is targeting a total of 600,000 downloads via the portal by the end of March 2001.

The president of the new company is Senji Yamamoto. He also is president of SCN, which is owned by SMEJ (40%), Sony Corp. (40%), and Sony Finance International (20%).

Italian PM's Resignation May Stall Anti-Piracy Legislation

BY MARK DEZZANI

ROME—The future of Italy's proposed new anti-piracy law has been thrown into doubt by a government crisis. Italian Prime Minister Massimo D'Alema resigned April 19 following severe losses for his center-left coalition in regional elections held April 16. D'Alema will face a vote of confidence or will be replaced by a new premier selected by the coalition government.

Meanwhile, the proposed anti-piracy law, which contains tougher sanctions against pirates, should be heard in Parliament soon after it returns to business May 2. It was due to be heard April 18.

If the fragile coalition government, which has a slim majority in Parliament, fails to reappoint D'Alema or select a new premier, then Italy could face new elections. That would delay passage of a new anti-piracy law indefinitely.

"If the government falls and we face new elections, then the bill will be scrapped, and we will have to start again from the beginning," says Enzo Mazza, director general of labels' body FIMI. He adds, "If the bill fails to be ratified soon, Italy risks moving from the watch list to the priority list by the U.S. Board of Trade & Industry, [and that] could involve sanctions against Italy."

(Continued on page 99)

Commission Finds No Mishandling Of Sacem Payments

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—French authors' rights society Sacem has been cleared of misappropriating royalties from Jewish authors during the occupation of France by German troops between 1940 and 1944.

The conclusions were drafted by a commission of civil servants appointed by the French government to investigate accusations over Sacem's handling of Jewish assets during the troubled period of Germany's occupation in sectors such as banking, works of art, and intellectual property.

Looking at Sacem's attitude during the period, Commission Matéoli, named after its president, says in its findings that "the prejudice with regards to despoiling doesn't seem to be established."

(Continued on page 99)

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RED Signs 3 Labels, Eyes 4 More

Distributor Says edel, Label Consolidation Help Business

BY ED CHRISTMAN

NEW YORK—With the signing of three label deals for exclusive distribution, RED Distribution is taking steps to ensure that it remains the largest independent distribution company.

RED, which had sales last year of about $150 million, has signed Trauma Records, home of Bush and the Flys; Aimee Mann's SuperEgo Records; and Transparent Music, the newly created record company co-owned by jazz artist Herbie Hancock, manager David Passick, and former Verve president Chuck Mitchell.

What's more, RED president Ken Antonelli says, the company is in discussions that could bring another four labels to the company for distribution.

Sales from the new labels should more than make up for the defection of Moonshine and Li'l Joe Records, both of which have left since edel music acquired RED in November.

"We have picked up some pretty cool things that we are excited about," says Antonelli. "[RED] is not a parking lot. Labels come here and expect a certain level of service, and in return we expect a certain level of performance. If the two expectations don't meet, it probably won't be a lasting relationship."

In talking about signing Trauma and SuperEgo, he says that "these are [things] that I am not sure a couple of years ago would have found their way into our system."

But he says that RED is now getting the chance to work with bigger labels and acts, for two reasons: edel music and fallout from consolidation among the majors.

"Edel has made an impact on how we do business," Antonelli says. "They are very aggressive and like to move quick. That has given us a little more open space to work with."

Trauma's releases through RED, he says, include "Learn To Swim" from Noogie (April 11), the Flys' "Outta My Way" (April 18), and, in the fall, a greatest-hits package from Bush. Other acts on the label's roster include the American Girls, Bree Sharp, and Phunk Junkeez.

Meanwhile, Antonelli says, RED has high hopes for the new Aimee Mann album, "Bachelor No. 2," which it is rush-releasing May 2. Her song "Save Me," which appears on the soundtrack of the movie "Magnolia," was nominated for both an Academy Award and a Golden Globe Award; the soundtrack has shipped 400,000 units, according to RED. The marketing of "Bachelor No. 2" will be augmented by RED's Red Ink marketing service, Antonelli says.

Finally, RED's deal with Transparent Music, which targets people aged 25-54, will result in at least three releases this year (see story, this page).

Transparent Music's Passick says the label chose RED because it presented a clear alternative to the majors. "Based on the commitment we wanted to make to our records, we didn't want to be at a major," he says. But RED has tools comparable with those of the major distributors, he says, "and they gave us a sense that they understood what we are trying to do."

Antonelli says that RED is "trying to develop anything that has a niche, that is not necessarily on the front of the radar screen with our major competition. We may not have steady platinum sellers, but if we can sell 100,000 units or 200,000 of an album, we will take it every day."

He adds that with its current signings and potential label deals, as well as the product it is getting from Loud, Artemis, Roadrunner, Epitaph, and Warlock, among other labels in its portfolio, RED "will have a substantial increase" in its business this year.

Transparent Music Aims For Adult Demo

BY ED CHRISTMAN

NEW YORK—In forming Transparent Music, principals Herbie Hancock, manager David Passick, and former Verve president Chuck Mitchell say their label's primary focus is reaching the mature adult audience, regardless of genre.

Mitchell says the owners agree that there is a real opportunity in targeting those aged 25-54, especially the core demographic of 35-49.

"These are people who have very much grown up with music as part of their culture," Mitchell says, "but because they are now adult, other factors compete for their attention so they are no longer" hearing about new music. "This audience is there, and when paid close attention to, they are activated very quickly, no matter what the genre."

> *'These are people who have grown up with music as part of their culture . . . and when paid close attention to, they are activated very quickly'*
>
> – CHUCK MITCHELL –

Passick—who manages or has managed Art Garfunkel, Maxwell, Hancock, Tom Verlaine, Sister Seven, and Angie Aparo, among others—acknowledges that the market is crowded, saying, "The world doesn't need another label per se."

But he adds that there is a place for "a label that is passionate about developing a career and will work a record for 18 months, instead of six weeks."

(Continued on page 99)

Changes Are Under Way At BVMG's Mammoth

BY MELINDA NEWMAN

LOS ANGELES—As Buena Vista Music Group (BVMG) continues its restructuring of Mammoth Records following the departure of label founder Jay Faires in January, plans include closing Mammoth's Carrboro, N.C., office and naming Hollywood Records A&R exec Rob Seidenberg head of the alternative rock label. Hollywood is BVMG's pop label.

Although BVMG chairman Bob Cavallo declined to comment, according to a story in Raleigh, N.C.'s The News & Observer newspaper, many of Mammoth's 20 Carrboro employees will lose their jobs. A handful will relocate to Mammoth's New York office, which will serve as the company's headquarters.

(Continued on page 103)

'50s Artists Join Fray, Sue MP3.com & Labels

BY MARILYN A. GILLEN

NEW YORK—As the swirl of suits and countersuits surrounding the online music sites/services MP3.com and Napster begins to wind its way through the courts, a group of '50s-era artists has now waded into the legal morass, while a '90s rap star warns he might, too.

Meanwhile, Yale University has blocked access to Napster software from its server as a result of litigation filed against it by the band Metallica.

In a suit filed April 12 in the U.S. District Court for the Southern District of New York, musicians representing '50s-era groups the Chambers Brothers, the Coasters, the Original Drifters, and the Main Ingredient allege that MP3.com has used their names and likenesses without their consent or authorization in connection with its MyMp3.com service, which via its Beam-It technology allows consumers to purchase CDs from affiliated online retailers and listen to the tracks instantly in the streaming audio format.

According to the filing, when visitors type in a search request for the plaintiffs' names on the MP3.com site, they are prompted to "[t]ry My.MP3.com, where you can beam your CDs and listen to them anytime, anywhere."

The group members claim that MP3.com, by diverting customers from purchasing their recordings, has deprived them of royalties.

MP3.com declined comment.

In a seemingly unusual twist, the suit also names as defendants Time Warner, Sony Corp., BMG Entertainment, and Universal Music Group. Those companies, through their music labels, are themselves parties to a suit *against* MP3.com that was filed by the Recording Industry Assn. of America (RIAA) on behalf of its members.

That RIAA suit, filed Jan. 21 in the same New York court (Billboard, Feb. 5), is the reason the labels are named in the suit filed by the musicians, according to their Jenkin-

(Continued on page 102)

EXECUTIVE TURNTABLE


DeLONG


SEXTON


STEGALL


CORDING


SMITH


BURRIER


MORENO


POTJE

RECORD COMPANIES. **Valerie DeLong** is named senior VP of crossover promotion for Universal/Motown Records Group in Los Angeles. She was senior VP of promotion for Lava Records.

Cynthia Sexton is promoted to senior VP of visual marketing and licensing for Virgin Records America in Los Angeles. She was senior VP of multimedia.

Keith Stegall is promoted to executive VP of A&R for Mercury Records in Nashville. He was senior VP of A&R.

Tom Cording is promoted to VP of media relations for Legacy Recordings in New York. He was senior director of media relations.

Ashley Smith is named head of publicity for Beyond Records in Los Angeles. She was an account executive at Rogers & Cowan.

David Burrier is promoted to senior director of product development for Atlantic Records in New York. He was director of artist development.

Denise Moreno is promoted to senior regional director of sales for Columbia Records in Chicago. She was regional director of sales.

MCA Records names **Jeffrey Becker** associate director of marketing, new media, and **Lee Hammond** associate director of new-media production in Universal City, Calif. They were, respectively, manager of online/grass-roots marketing for Universal Music Group and art director for Sony Music.

Jon Maslansky is named director of licensing for Green Linnet Records in Danbury, Conn. He was director of sales and licensing for Video Yesteryear and Radiola/Sandy Hook Records.

Maria Potje is named sales manager of direct accounts for Rhino Entertainment in Los Angeles. She was West Coast regional sales and marketing director for Platinum Entertainment.

RELATED FIELDS. **Joel Peresman** is named senior VP of entertainment for Radio City Entertainment in New York. He was VP of concerts and events.

Lee Hilliard is named GM of the Castle Door in Nashville. He was a vocalist.

Kurt Biersmith is named director of marketing and promotions for Music America Promotions in Buffalo, N.Y. He was promotions manager for the concert division of SFX Entertainment.

Artistomedia names **Emily Burton** publicist and **Shelley Crow** media specialist in Nashville. They were, respectively, a publicist for Word Publishing and associate director of marketing for Renaissance Records.



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Two 'Aida' Stars Debut On Disc

Pascal, Scott Sets Due From Web-Only Sh-K-Boom Label

BY MICHAEL PAOLETTA

NEW YORK—Although much attention has been paid to the pop-splashed framework of Elton John and Tim Rice's new Broadway musical hit, "Aida," two of its stars are aiming to generate their own pop heat with a pair of debut recordings on the Internet-only Sh-K-Boom Records.



SCOTT

On May 16 and 23, respectively, the label is scheduled to issue Adam Pascal's "Model Prisoner" and Sherie René Scott's "Sherie René . . . Men I've Had."

For "Model Prisoner," singer/songwriter Pascal—who appeared in the Broadway and London productions of "Rent" prior to "Aida"—has written a solid set of classic rockers, including "Liken A Razor," "The One That Got Away," "Which Way To Nowhere," "Ordinary Boy," and "Precious Little Meltdown." Pascal's songs are handled by Little Carly Music (BMI)/Sh-K-Boom Publishing (BMI).

"Model Prisoner" showcases Pascal's deft pop and rock sensibilities, which the artist honed during his late-'90s stint with the Adam Pascal Band, which performed in such New York clubs as CBGB, Coney Island High, the Elbow Room, Wetlands, and Irving Plaza.

For her eclectic debut, singer Scott, a seasoned veteran of the stage ("Tommy," "Faust," "Rent," "Over And Over"), wanted to pay tribute to the globally recognized composers she's worked with in her career—hence its saucy title.

"Men I've Had" features some of Scott's favorite songs by Elton John ("Honky Cat"), Randy Newman ("Real Emotional Girl"), and Pete Townshend ("Squeeze Box"). Also included are never-before-recorded songs by Jonathan Larson ("Love Heals") and John Kander and Fred Ebb ("This Life," from the Broadway-bound musical "Over And Over").

Both albums were co-produced by Grammy winner Joel Moss (the Eagles, Talking Heads, Chaka Khan, Red Hot Chili Peppers) and Tim Weil (musical director/arranger of the Broadway musical "Rent").

"It's interesting how it all worked out [with Sh-K-Boom]," says Pascal. "I was actually looking for an Internet company to release my album. Out of nowhere, and after I had approached several companies, Kurt [Deutsch, president of Sh-K-Boom Records] came to me."

Pascal says that most of his fans are more Internet-savvy than they are mainstream. "This is the best way to reach them," he notes. "More traditional labels don't necessarily know how to properly promote and market an artist like myself."

Scott, who is married to Deutsch, concurs. "Major labels don't always truly understand what to do with a Broadway performer like myself or Adam. While we make pop music, label executives tend to be too blinded by our roles on Broadway and don't necessarily see us as pop artists."

One day, says Scott, "I turned to Kurt and said, 'Let's just do it ourselves. Let's put my record out.' "

For Deutsch, it was a no-brainer. "But I thought, 'If I do it for Sherie, I should also do it for my other friends in the theater world,' " recalls Deutsch, who adds that the label will concentrate on Broadway performers, which he calls "a niche that hasn't been tapped."

> ***'More traditional labels don't necessarily know how to properly promote and market an artist like myself'***
>
> **– ADAM PASCAL –**

Adds Deutsch, "Broadway artists have been pigeonholed for so long in a musical style they can't escape. But so many of these artists want to bridge the gap between pop and Broadway sounds."

Last year, Scott, along with Elton John and Heather Headley, recorded the Phil Ramone-produced "A Step Too Far" for the Rocket/Island collection "Elton John And Tim Rice's Aida," which featured a stellar roster that included Sting, LeAnn Rimes, Tina Turner, Janet Jackson, Shania Twain, and Lenny Kravitz, among others (Billboard, Feb. 20, 1999).

"A Step Too Far" peaked at No. 15 on Billboard's Adult Contemporary chart; the album has sold 187,000 units, according to SoundScan.

"That album has done very well for us," says Michael Tannen, vocal/show buyer at Tower's Lincoln Center location in New York. "And now that 'Aida' is on Broadway, it's selling better than ever."

Buena Vista Records is scheduled to release the original Broadway cast recording of "Aida" in June.

In addition to Scott and Pascal, Sh-K-Boom has signed Alice Ripley's band, Uncle Daddy, and Jesse Martin.



PASCAL

Ripley appeared on Broadway in "Sideshow," while Martin, an original cast member of "Rent," has appeared on such TV shows as "Law & Order" and "Ally McBeal."

Initially, Deutsch says, "Model Prisoner" and "Men I've Had" will be available solely from Sh-K-Boom Records' Web site (sh-k-boom.com). Each disc will retail for approximately $16, which includes postage and handling.

"I will investigate other possibilities in the future," notes Deutsch. "As I show numbers, I can possibly bring a distributor into the picture."

As for radio, Deutsch feels that Scott and Pascal deserve to be heard on the AC and rock airwaves, respectively. Of course, he also is aware of the challenges involved in an independent label getting its product on the air.

"Once I begin raising money, I'll probably hire an indie promoter to work these projects at radio," says Deutsch. "But until then, I'll be spreading the word in true independent style: guerrilla marketing.

"We have people handing out postcards in front of the Nederlander Theatre [where "Rent" is playing], the Palace Theatre [where "Aida" is playing]," and at the discount-tickets TKTS booth in Times Square, he says.

In addition to upcoming tours for both artists, Scott and Pascal have performed at numerous benefit shows for organizations like Project AOS and Broadway Cares/Equity Fights AIDS, Deutsch says. On April 20 the two artists were scheduled to perform on the TV show "The View," singing songs from "Aida."

"Indie labels strive hard to find an audience," acknowledges Deutsch. "Well, Sherie and Adam already have an audience. We're able to piggyback with the shows they're currently in. It all feeds off each other. Because of this, we don't need to spend a lot on advertising. If this model works, we'll definitely look to raise capital."

Spragga Benz Is 'Fully Loaded' On VP

BY ELENA OUMANO

If he'd been born anywhere in the U.S. instead of in Red Square corner, a tough urban enclave in Kingston, Jamaica, Spragga Benz—aka Carlton Grant—would be rocking the top of the stateside rap charts.

Instead, the veteran DJ's (reggae rapper) potent riddim-riding skills and keen lyrical instincts have made him a steady-slugging hitmaker in Jamaican dancehall since 1993's "Jack It Up." That's a rare achievement in a fickle arena where few DJs can flex staying power.

Yet Spragga's "Weh Ya Sey Star" —from the Benz Speculous/VP Records set "Fully Loaded," released April 25—is currently heating up international reggae dancehall airwaves. "Fully Loaded" is Spragga's third solo album and the long-awaited follow-up to "Uncommonly Smooth," released in 1995 on Capitol Records.



SPRAGGA BENZ

"This album has a tougher, better delivery," says Spragga, "because the producers are venturing into new fields, incorporating dancehall with a lot more musical channels. The bond between hip-hop and dancehall is getting stronger. It's ghetto music, black music, right across the board, and a lot of people are getting past the egos on both sides."

Unlike other Jamaican artists who attempt to straddle the tastes of American and Jamaican audiences, Spragga had one compromise on this set—"more clarity in pronunciation," he says. "We want to cross over, but we want them to get into our music as it is. We don't need to make compromises, because hip-hop audiences want the real thing in our field."

Several hip-hop MCs—Noreaga, Foxy Brown, and Pras—felt Spragga's vibe enough to drop by the February "Star" video shoot in New York, just "to hang and be in it," Spragga says.

Directed by Zodiac Fishgrease, the video was serviced the week of April 3 to reggae and R&B outlets including MTV, BET, and MuchMusic.

"Fully Loaded" opens with "Praise," a hard-rocking giving of thanks produced by King Jammy's son John-John, with Ward 21. Other prominent producers who helmed the set's mix of favorites and new tracks are Dave Kelly, Bobby Digital, Salaam Remi, Richard Martin, Andre Terrel, and Danny Browne.

The set's 20 tunes span a complete arc of the black urban experience—from safe-sex warnings to good-body gal homages to mike battles—then closes with a return to the spiritual, "Sleep With Angels," produced by Spragga with Penthouse Records' Donovan Germaine. A bonus track, "Too Stush," featuring rapper Foxy Brown, was produced by Remi using his Acid Hall riddim.

"Spragga Benz's unique vocal stylings have ensured his long stint as one of the top DJs in Jamaica," says VP director of marketing/special projects James Goring. "His powerful delivery and wicked lyrical content keep him at the top of the game, and his urban look and sound appeal to a crossover market that many reggae artists have failed to connect with."

VP sent a vinyl sampler—featuring "Star," "She Nuh Ready Yet," "We Nuh Inna That," and "Shotta"—to mix-show stations and clubs in December '99. A new sampler/commercial single with "Supposed To Know," "Star," and "Too Stush" went out in mid-April to mix-show and reggae stations.

"I've always thought of Spragga as one of the most lyrical DJs out of Jamaica, if not the most creative," says DJ Roy, host of WRGN New York's "Irie Jam" show. "He's a unique lyricist, very creative, and his style is different. He has this strangely annoying but addictive voice. This album should put Spragga on the map."

At retail, the label is pursuing co-op ads and other programs with various retail chains, Goring says.

Merchandising includes T-shirts, condoms, key chains, postcards, and stickers that have been distributed at clubs and at reggae-related events since March. Internationally, the album will be released at an unspecified date approximately two weeks after stateside release. It will be initially licensed to England's Jet Star. Arrangements with other European licensees are being worked out.

"We expect good sales," says Eddie Pena, world music supervisor at HMV Records' 34th Street store in New York. "He's a well-known and respected artist in reggae culture who always keeps the crowd on their toes with his uptempo dancehall style. He's set to do an in-store at the Times Square HMV around release date, and we expect big crowds."

Who's Got Live Set, Tour Plans?

The Who Does, Plus An Exclusive Musicmaker.com Deal

BY CARLA HAY

NEW YORK—Not too long ago, it would've been hard to predict that the Who would be taking part in the Internet revolution by distributing an album exclusively on one Web site, in addition to reuniting for the band's first major North American tour since 1996.

But the veteran British rock act is doing just that with "The Bluea To The Bush," a live album available online only at Musicmaker.com, the same Web site that struck an exclusive online deal to sell Jimmy Page & the Black Crowes' "Live At The Greek: Excess All Areas" set (Billboard, March 18).

The 20 tracks on "The Blues To The Bush" were culled from live performances that the Who—guitarist Pete Townshend, lead singer Roger Daltrey, and bassist John Entwistle—gave last year at Chicago's House of Blues and London's Shepherd's Bush Empire.

The songs consist primarily of the Who's career-spanning greatest hits, such as "My Generation," "Magic Bus," "Won't Get Fooled Again," and "You Better You Bet." Also included are lesser-known songs, such as "Boris The Spider," "Pure And Easy,"



THE WHO

and "Getting In Tune." Album track "After The Fire" was a song that Who chief songwriter Townshend originally wrote for a Daltrey solo album.

Musicmaker is offering the tracks as downloads, giving customers the opportunity to pick and choose which tracks they want to purchase and in which order. Customers can also buy the album in a CD format, with the ability to customize the number and order of the tracks on the CD.

The Who's reunion tour will begin June 25 in Tinley Park, Ill. The tour, which continues through October, will be tied in to a Page/Black Crowes concert trek, with the two tours playing separately in the same cities on alternating nights. The tour will conclude with both acts sharing the same bill on dates to be announced at New York's Madison Square Garden.

Zak Starkey will be joining the Who's touring lineup on drums, and John "Rabbit" Bundrick will play keyboards. The tour is being produced by SFX Entertainment; Musicmaker has signed on as a tour sponsor.

"You Better You Bet," the first single from "The Blues To The Bush," is available on Musicmaker as a free download. Musicmaker, which is set to relaunch under a new design this summer, has provided Musicmaker links to

(Continued on page 26)



Shur Thing. Tunesmith Itaal Shur recently stopped by the offices of Warner/Chappell Music in New York to share his songwriter of the year Grammy, which he won for his work on the Santana/Rob Thomas smash, "Smooth." Shur has just completed songs for Jennifer Paige and Gina G, among others. He'll soon begin collaborations with Lisa Loeb, Courtney Love, and Brian Setzer. Pictured, from left, are Shur's manager, Suzanne Hilleary; Shur; and John Titta, senior VP of creative at Warner/Chappell.

Universal's A*Teens Build Fan Base Onstage For U.S. Debut

BY LARRY FLICK

NEW YORK—By the time Universal issues the A*Teens debut disc, "The Abba Generation," on May 23, the teen quartet will have already completed several concert tours around the world.

The Swedish act, whose debut contains such Abba classics as "Mamma Mia," "Take A Chance On Me," and "S.O.S.," proved its stage chops last year, when it made several rounds through Europe. The act was first introduced to stateside audiences as an opener on the 'N Sync fall '99 road jaunt.



A*TEENS

"This has been a great experience for us," says group member Marie Serneholt. "We enjoy being in front of people who like what we do. It also gives us a chance to become better performers."

Apparently, the A*Teens are getting stronger by the second. They've just landed the much-coveted opening slot on Britney Spears' summer tour of the U.S., July 19-Aug. 14. But until then, they'll spend the remainder of April and early May on the Radio Disney tour of the States.

"They are truly their own best salespeople," says Paul Orescan, VP of marketing at Universal. "They go out onstage, and kids just go crazy for them."

Universal has been gradually building a fan base for the A*Teens, whose album was released internationally in spring 1999, via a variety of teen-lifestyle marketing angles—most notably Internet chats.

They're also garnering television exposure for the video supporting the single "Dancing Queen." Directed by Patrick Kiley, the clip is a take on the '80s film "The Breakfast Club," and it even features one of the movie's stars, Paul Gleason, in his role as detention hall teacher.

"Dancing Queen" was a No. 1 hit for Abba in 1977, and it's given a thoroughly modern update by the group, which also features Sara Lumholdt, Dhani Lennevald, and Amit Paul.

"The beauty of this project is that it's connecting with kids who weren't aware of Abba during their heyday," says Orescan. "They're receiving this material as if it's brand-new."

Among those consuming the songs as if they're new are the members of the group, who have developed a high degree of respect for the material. "The melodies are often too obvious to the listener," says Lennevald. "But when you're in the studio, you discover how incredibly complicated and well-written their music is. It's just fantastic."

Live, Counting Crows To Inspire Each Other On Tour; Direct Management Signs k.d. lang



by Melinda Newman

IF PAST SERVES as prologue, expect the members of **Live** and **Counting Crows** to rub off on each other, musically speaking that is, when they tour together this summer.

"We had **PJ Harvey** and **Veruca Salt** out with us in the summer of 1995, and I remember watching PJ Harvey every night, and what emerged throughout the summer was so great," recalls Live leader **Ed Kowalczyk**. "We were soaking each other up. We joked that my record was going to sound like [PJ Harvey leader] Polly [Harvey], and her next record was going to sound like Live. When we put out [1997's] 'Secret Samadhi,' what I feel is a lot of the madness of that record was inspired by what I got from her on that tour."

The first leg of the Counting Crows/Live tour officially starts on July 28 at Kansas City, Mo.'s Sandstone Amphitheater and ends at Merriweather Post Pavilion in suburban Washington, D.C., on Sept. 3. The second leg runs from mid-September until the end of October.

Kowalczyk and Counting Crows leader **Adam Duritz** have been friends for a number of years and had tossed around the idea of playing together, but discussions began in earnest earlier this year. "I was on a video set in January, and Adam called and said, 'What are you doing during the summertime?' " saya Kowalczyk. "We talked about it and talked to our bands about it and decided to go ahead." Live is booked by Monterey Peninsula Artists. Counting Crows is booked by Creative Artists Agency.

Each band will play for 75 minutes every night. While an offer to an opening band has been made, Live and Counting Crows were still waiting for an answer at press time.

"We want to make it the same for both, exact same set length, everything even," says Duritz. "But we'll have really unique production for each band. I think the emotion thing we do [onstage] is very aimilar, but the way we approach the look onstage is very different, and we want to capture that ao Live doesn't look like a Counting Crows show and vice versa—as long as we can do that without carrying twice the production. We've got [the production companies] working as much aa possible to make both shows unique."

Counting Crows and Live will trade off on playing first, depending upon the venue. "When we're opening, I'll find a bar for us to hang out in after the show," says Duritz, laughing. "When Live's opening, Ed's married and I'm not, so I need some help, so he'll say nice things to girls about me."

While the evenings are sure to produce some collaborations, the bands are playing it loose on where the magical moments will come. "We're definitely going to beg them to help with 'Hangin-around,' because we need people for that, and then we'll see what comes out of it," saya Duritz. For his part, Kowalczyk says he'd like to see the two bands work up a version of **Van Morrison's** "Into The Mystic."

CH-CH-CHANGES: Direct Management has signed **k.d. lang** as a new client. Her first project with the new team will be lang's summer-themed album "Invincible Summer," coming June 20 on Warner Bros. Lang has managed herself for the past two years.

"She's already made a great record, so that makes life easier; [our job] is really about raising her profile," says **Martin Kirkup**, who runs Direct with **Steve Jensen**. Activities for lang include an appearance at the Equality Rocka concert April 29 in Washington, D.C., appearances on VH1's "The List" and ABC's "Dharma & Greg," and a U.S. tour beginning in August.

STUFF: DreamWorks Records has signed **Leslie Carter**, the 13-year-old sister of **Backstreet Boy Nick Carter**. As many of you may recall, Carter's younger brother, **Aaron Carter**, is already signed to edel music . . . **Cameron Sears**, former head of Grateful Dead Productions, has been named VP of music affairs for garageband.com. The San Francisco-based Internet company, which signs developing bands, was formed six months ago by former **Talking Head Jerry Harrison**, former Netscape exec **Amanda Lathroum Welsh**, and producer **Tom Zito**, to whom Sears will report. Sears, who had been managing former Grateful Dead members **Bob Weir** and **Mickey Hart**, will continue to manage Weir; Hart will now be managed by 360 Degrees Production. Sears starts May 1 . . . **Kid Rock** will make an appearance in cartoon form on the April 30 episode of "The Simpsons" . . . RSUB, formerly a division of Razorfish, has acquired a majority stake in **Michael Stipe's** Self Timer, the new parent company for his Single Cell Pictures and C-Hundred Film Corp.



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Sonic Youth Ventures Through 'NYC Ghosts & Flowers' On DGC

BY CHRIS MORRIS

LOS ANGELES—Sonic Youth's new DGC album, "NYC Ghosts & Flowers," due May 16, finds the veteran modern rock band at its most adventurous.

"We didn't intentionally try to make a record that was completely outside," says guitarist Thurston Moore. "I just think it's weirder. It's not a noisy record. I think when people think something is kind of out, they think it's noise and skronk going on."

While the 44-minute album is far less sprawling than Sonic Youth's last album, the 72-minute "A Thousand Leaves" (1998), "NYC Ghosts & Flowers" generally eschews neat song structures in favor of a more abstract approach. The set's eight tracks often veer into the evanescent terrain explored by the band in the four all-instrumental sets on its indie label SYR—especially the most recent volume, last year's "Goodbye 20th Century," a collection of neo-classical modern works by such composers as John Cage, Steve Reich, and Pauline Oliveros.

Moore says, "In a way, our involvement with that music was really early on, in the '70s, when [guitarist] Lee [Ranaldo] and I were doing stuff with [composer Glenn] Branca, etc. That whole school was potent at the time for us, but at the same time we were very young, and we didn't lend it too much credence. It was sort of something there, informing us. It was something that made an impression on us and [that] we always somewhat employed through the years, although we were much more interested in being an all-out rock band.

"I think it's not until now that we got involved with working with these musicians, with their music, and dealing with it historically and having sort of a newfound appreciation for it—maybe just because of our own development, our age, being able to look at it as 40-year-olds," continues Moore. "That, in a way, did something. We felt we could make that music part of our world more than ever before, without losing the idea of being a four-piece rock band."

Moore also attributes the texture of the album to the theft of the group's instruments. Sonic Youth's collection of modified and unusually tuned guitars, stolen from a van in L.A. last summer, has never been recovered.

"That was at once completely debilitating, but on another level it was completely liberating," Moore says. "It was insane coming home and knowing that in a couple of months we had to really start working and writing and recording. This record is basically us going into the studio with nothing except scraps and picking up those scraps and jamming things in them and pretty much being a new band—or at least having new instruments and enjoying it, because it was radicalizing us further, in a way."

Additionally, the album's lyrical content—especially on "Small Flowers Crack Concrete," a recitation with musical accompaniment (published, like the rest of the band's work, by Sonik Tooth [BMI])—reflects the impact of the Beat writers and poets and particularly the Cleveland school that included D.R. Wagner and the late d.a. levy.

"I really wanted to draw more attention to the literature underground, it being really hand in hand with the music underground," Moore says. "It always has been, and I've always felt that to be a really important thing, through Dylan, through Patti Smith, and then through things . . . like Iggy [Pop], the way he was writing. Even those lyrics like the Ramones were writing."



SONIC YOUTH

"NYC Ghosts & Flowers" was co-produced by Sonic Youth's longtime collaborator Wharton Tiers and Jim O'Rourke, former member of the Chicago band Gastr Del Sol and one of the Windy City's most prominent young producer/musicians.

Moore says, "Jim is representative of this generation that is younger than us who we were really sort of attracted to—as somebody who is so attuned and informed by academic musical ideas, like modern composition and avant-garde musics but at the same time is completely in love with the great work of Van Dyke Parks or Sparks."

With bassist Kim Gordon, Moore's wife, now serving as a third guitarist, O'Rourke contributed some basswork to the new album and will also appear with the group on tour.

"He's going to be our Eno," Moore says with a laugh. "He's going to play bass; he's going to play some guitar; he's going to play synthesizer. He's going to stand right up there in the front right next to Kim, with a Steinbrenner bass, and just bum everybody out in the front row."

Moore expects Sonic Youth to begin touring at the beginning of June. (The group is managed by John Silva of the G.A.S. Co. and booked by Bob Lawton of Legends of the 21st Century in New York.)

He says, "We're going to run around the U.S. a little bit, a lot of Midwest kind of stuff, then go to Euro, do some stuff, and come back and do all of August with Pearl Jam. They've asked us before, and we've always [said] no, but I think we want to do it this time."

Recently installed Geffen Records president Jordan Schur, who refers to Sonic Youth as "my heroes for a really long time," realizes that the unusual nature of "NYC Ghosts & Flowers" precludes many of the usual marketing strategies.

Schur says, "We're not going to get too caught up in the traditional ways that record companies think and thus might be concerned about a record like this, where there isn't a quote-unquote hit song or a track that's going to get sent to radio that's immediately going to get 500 spins. It's different with Sonic Youth. There's a community for this band, and they love to see how this band grows and evolves. They never were buying a song. They were always buying the band."

Regarding radio plans, Schur says, "We'll service the whole record, and I think we'll push a track at radio. That's yet to be decided. Of course, we'll go through the traditional ways of breaking a record."

But he emphasizes that the campaign for the album will be more street-oriented.

"Our lifestyle and street marketing campaigns will be in full force, in terms of giving out sampler tapes and distributing them through various street teams that we work with," Schur says. "We have a mass marketing strategy that includes not only the lifestyle and street aspect but also the Internet and press. On the Internet we're going to go out and we're going to stream music and do chats."

He adds, "We'll be supporting their tour, and we'll have an awareness level in any ways we can, whether it's meet-and-greets or in-stores or trade advertising or consumer advertising."

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CROSBY, STILLS, NASH & YOUNG	Madison Square Garden New York	April 3-4	$2,770,880 $200/$39.50	37,380 two sellouts	TNA, SFX Music Group
TINA TURNER, LIONEL RICHIE	Madison Square Garden New York	April 7-8	$2,489,661 $150.25/$85.25/ $65.25/$45.25	29,117 29,962 two shows one sellout	SFX Music Group
CROSBY, STILLS, NASH & YOUNG	FleetCenter Boston	March 26-27	$2,452,186 $200/$39.50	30,320 two sellouts	TNA, SFX Music Group
CROSBY, STILLS, NASH & YOUNG	First Union Center Philadelphia	March 20-21	$2,313,831 $200/$39.50	29,370 two sellouts	TNA, SFX Music Group, New Park Entertainment
CROSBY, STILLS, NASH & YOUNG	Air Canada Centre Toronto	March 30-31	$1,806,967 ($2,634,062 Canadian) $137.20/$27.10	32,073 two sellouts	TNA, SFX Music Group, House of Blues Canada
BRUCE SPRINGSTEEN	Tacoma Dome Tacoma, Wash.	April 4	$1,472,723 $67.50/$37.50	22,415 sellout	House of Blues Concerts
CROSBY, STILLS, NASH & YOUNG	MCI Center Washington, D.C.	April 6	$1,369,284 $200/$39.50	18,544 sellout	TNA, SFX Music Group
CROSBY, STILLS, NASH & YOUNG	Continental Airlines Arena East Rutherford, N.J.	April 9	$1,363,172 $200/$39.50	17,745 sellout	TNA, SFX Music Group
CROSBY, STILLS, NASH & YOUNG	Gund Arena Cleveland	March 23	$1,280,241 $200/$39.50	16,803 sellout	TNA, SFX Music Group
BRUCE SPRINGSTEEN	Rose Garden Portland, Ore.	April 3	$1,184,865 $67.50/$37.50	18,254 sellout	House of Blues Concerts

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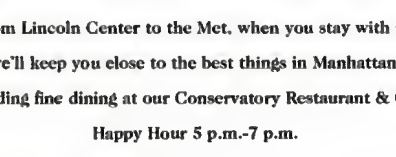
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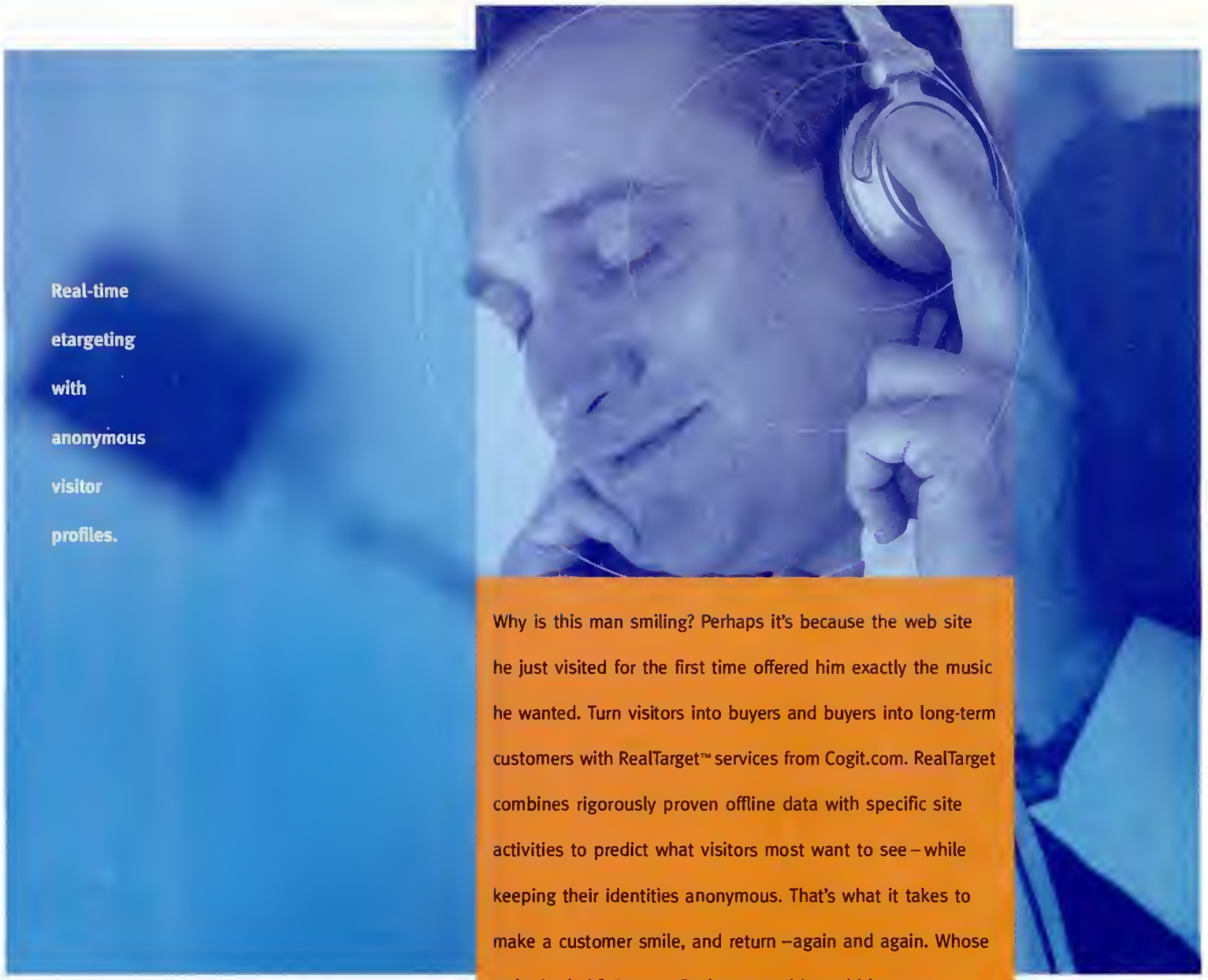
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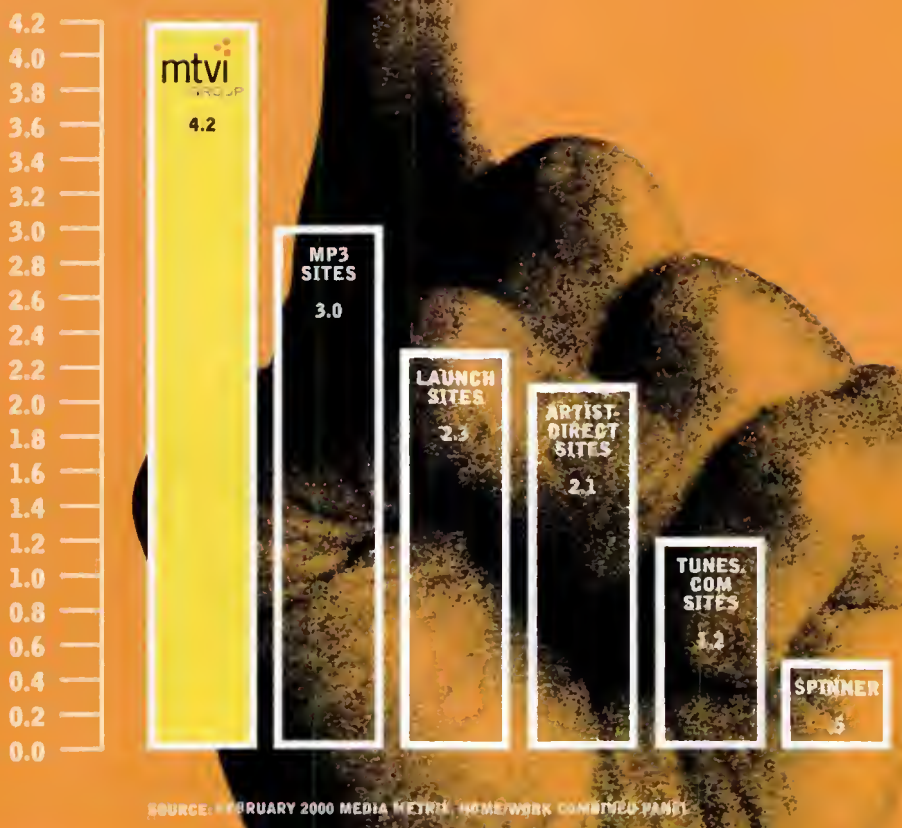
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(Continued from page 10)

terms of the music."

Unfortunately, Canada was unable to keep up with its neighbor. The Canadian market was down by 11% in units and 9% in value in 1999, meaning that North America as a whole gained 3% in units and 7% in value.

Australasia followed the trend set in the U.S. by adding 6% in units and 5% in value, making it the highest-growth region.

Economic recovery in Asia helped boost the figures in that region. Four of the five top Asian markets, excluding Japan, experienced growth. They were led by South Korea, which bounced back with unit sales up 15%. Offsetting those gains, however, the Japanese market fell sharply by 11% in units and 7% in value, leaving Asia with an overall slide in unit sales of 4%.

Says Berman, "[The Japanese slide] is very troubling, but I think the numbers for the year 2000 will show an improvement. From an industry perspective, it's critical [that Japan does turn around] because it's such a significant market."

While Europe as a whole was flat in unit growth, the story throughout the Continent differed, with falling sales in France and Germany offset by improved sales elsewhere, particularly in Scandinavia, parts of Eastern Europe, Ireland, and the U.K.

Sweden's continued importance to the pop music genre helped its unit sales increase by 4%. The IFPI says that strong releases in Sweden are helping to continue the market's growth this year. Norway and Denmark also enjoyed healthy growth.

Across the North Sea, the U.K. was boosted by a strong improvement in sales of singles. Thanks to a relatively strong pound, the U.K. posted a 2% dollar-value gain despite a slump of 5% in unit sales.

Unit sales in Germany were flat, leading to a 2% fall in value (or a 6% fall in dollar terms). Germany sold 290 million sound carrier units, while the U.K. sold 278 million, but pricing structures and exchange rates resulted in the U.K. pulling in $2.9 billion, compared with Germany's $2.8 billion.

Shipments of nearly 500,000 MiniDiscs also helped the U.K. stake a firm claim as the world's No. 1 in that market. Globally, MiniDisc sales totaled 1 million, meaning about half of all MiniDiscs were sold in Britain.

In Eastern Europe, the major music markets (Hungary, Poland, Russia, and Croatia) all grew in unit terms, except for the Czech Republic, which fell by 25% in units and almost 30% in value.

Berman tells Billboard, "In some of the larger [European] marketplaces we have a CD-R problem for the first time, while in the rest of Europe we still have a very significant piracy problem. Those are significant factors that are restraining growth."

Says Dobbis, "If you look at the [European] market figures, there is definitely cause for concern, but the same is true in Latin America, in parts of Asia, and in other countries."

While not complacent, Dobbis has a refreshing outlook on the problem of piracy. "I saw some figures recently where the number of CD-Rs sold in Germany was over 200 million last year. Even if you say that number is good by plus or minus 10%, the legitimate album CD market is not a whole lot greater than that.

"So the '[glass] half full' theory would be that the consumption of music that we see in the traditional marketplace is a concern, but if you look at the other opportunities for people to acquire music—albeit the illegal acquisition of music—to a large degree, there is still a lot of interest in consumption of music," he continues. "As our dear departed Ian Dury would have said, there are reasons to be cheerful."

With the exception of Mexico, music sales in Latin America were hit by significant economic difficulties. Mexico bucked the trend with a healthy 15% growth in value terms, helping it maintain its ranking as the 10th largest worldwide music market. Brazil's 60% currency devaluation and massive piracy levels contributed to a fall in music sales of 5% in value.

"Brazil was a nightmare," says Berman. "[Brazil endures] a very, very difficult situation where the volume of pirate CDs getting into that market is staggering. We have seized something close to 20 million pirate CDs in the last year and a half —so you can only imagine what has actually gotten in there. There is no question that it is a very sophisticated commercial illegal activity, and they are highly organized."

Elsewhere, Middle Eastern markets largely saw improvement, except for Saudi Arabia and Israel. The Middle East region as a whole experienced a 2% fall in units and a 1% fall. In Africa, South Africa was down in units but up in value.

Dobbis says, "Our challenges [in the industry] are to make the experience of buying music one that the potential consumer is excited about, more comfortable with, is more convenient, and offers them what they want. Certainly that all starts with having the best possible records."

Regional Music Markets

Region	% Unit Growth	% Value Growth	Retail Value (US $-Billions)
World	0%	1%	38.5
North America	3%	7%	15.1
Europe	0%	1%	12.4
EU	-3%	0%	11.3
Asia	-4%	-6%	7.8
Asia excl. Japan	3%	1%	1.3
Latin America	-6%	-5%	1.9
Australasia	6%	5%	0.8
Middle East	-2%	-1%	0.4
Africa	0%	9%	0.2



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TOUR DATES

4/26	GENEVA, NY	SMITH OPERA HOUSE
5/1	WASHINGTON, DC	9-30 CLUB
5/6	DURHAM, NC	CAROLINA THEATER
5/5	ATLANTA	ROXY THEATER
5/6	MEMPHIS	BEALE ST FESTIVAL
5/6	NEW ORLEANS	SAENGER AUDITORIUM
5/7	NEW ORLEANS	RIVERBOAT
5/8	LAWRENCE, KS	LIBERTY HALL
5/10	ST LOUIS	MISSISSIPPI NIGHTS
5/12	ST PAUL	THE WOMAN'S CLUB
5/15	CHICAGO	PARK WEST
5/14	DETROIT	CLUTCH CARGO
5/17-18	BOSTON	JORDAN HALL
5/15	PORTLAND, ME	STATE THEATER
5/20	PHILADELPHIA	ZELLERBACH
6/1	SEATTLE	MOORE THEATER
6/2	PORTLAND, OR	ROSELAND THEATER
6/5	SAN FRANCISCO	WARFIELD THEATER
6/8	OAKLAND	YOSHI'S
6/6	SANTA CRUZ	PALOOKAVILLE
6/8	ANAHEIM	SUN THEATRE
5/5	SAN DIEGO	4TH & B
6/16	LOS ANGELES	HENRY FONDA THEATER



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5/5	Atlanta, GA	Music Midtown Festival with Ratdog
5/6	New Orleans	Tipitina's
5/8	Oxford, MS	Proud Larry's
5/10	Charlotte	Visulight Theater
5/11	Winston-Salem	Ziggy's
5/12	Philadelphia	Irvine Auditorium with Dave Grisman
5/13	Northampton, MA	Calvin Theater with Mickey Hart
5/26-27	Geneva, NY	Harmony Park Music Garden
6/2	New York City	Battery Park with The Funky Meters
6/6	Burlington	Flynn Theater
6/11	Pittsburgh	Three Rivers Arts Festival



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NOT ALL ITS ACQUIRED PROMOTERS WILL SWITCH TO 'SFX' MONIKER

(Continued from page 10)

tional, and Marquee Group will be phased out.

But the announcement does not necessarily apply to such established concert industry names as Pace, Cellar Door, Bill Graham Presents, Contemporary Productions, Avalon Attractions, Electric Factory Concerts, Don Law Presents, and others. "Those company names will still exist during this transition period," says Lobel, who declined to say how long the transition period would last. "That depends on how the market reacts."

Mike Ferrel, SFX president/CEO, confirmed what Lobel says. "As it is now, SFX already has a presence in [the various promoters'] ads," Ferrel says, adding that SFX was not out to eliminate promoter acquisitions' presence in their markets.

The SFX logo and name will be listed first in all local advertising and concert promotions, and the individual acquisitions will not keep their graphic identifications or logos, Lobel says.

Many SFX promoters weren't as attached to their company names as might be expected. Cellar Door founder and chairman of SFX's music division Jack Boyle says he was a proponent of the move to consolidate the names. "We're all one company," he says. "I love 'Cellar Door,' but I think this is the right thing to do."

At SFX's the Next Adventure, phones at the Toronto offices were answered "SFX TNA." TNA and its previous incarnation, Concert Promotions International, gained notoriety as worldwide promoters of mega-tours by the Rolling Stones, U2, Pink Floyd, and Crosby, Stills, Nash & Young. TNA chairman Michael Cohl says he has no particular attachment to the name (which he coined) and thinks SFX is doing the right thing.

"I have no problem with it at all," Cohl says. "I'm not stuck in the mud of the past. The reality is, SFX bought these companies, they own them, and they can call it whatever they want to. People should know who it is."

SFX, which spent about $2.2 billion acquiring more than 40 live entertainment and sports marketing companies, recently announced a multibillion-dollar definitive merger agreement with Clear Channel Communications that is expected to close this year (Billboard, March 11).

Since SFX began aggressively buying established promoters in October 1996, the company has continued to make use of the equity these brands have spent years establishing in their various markets. For now it appears that this equity will remain and that the SFX brand will not replace the individual company names. SFX, however, will be highly visible in any advertising and concert promotion. Already, concert grosses reported to Billboard sister publication Amusement Business generally come in under the SFX Music Group name, regardless of market.

> *'I think that change is inevitable, and in this case, change is good'*
>
> – BRIAN BECKER –

Boyle thinks a "one company" approach is appropriate. "We don't want people to think anything we do is a Pace action or a Don Law action or a Cellar Door action, etc.," says Boyle. "We don't want people thinking there is any division among us."

At Boyle's Washington, D.C., offices on April 17, the phone was answered "SFX Cellar Door."

Boyle sold his company and its amphitheaters to SFX for more than $100 million in 1997. "As much as I'll miss the Cellar Door name and as proud as I was of that name, the way things are going, I believe I will be just as proud of SFX, and that will appease my memory as much as anything else," says Boyle. "SFX is already No. 1 in the world, and it has been fascinating to watch."

At what were formerly the Pace offices in Houston, the phone has been answered "SFX" for several weeks now. "I think change is inevitable, and in this case change is good," says Brian Becker, executive VP of worldwide operations for SFX and son of Pace chairman and co-founder Allen Becker.

"There has been equity in the Pace name, and now there is more equity in a unified SFX identification, and we'll manage that for the SFX shareholders and now the Clear Channel shareholders," says Becker.

Allen Becker, now chairman of the board for Pace, is one who would hate to see the Pace name disappear. "I'd hate to see it go away, because Pace has a lot of meaning to those of us in Houston who have been working under that banner for all these years," says the senior Becker. "I understand the reasons for it, but it doesn't make it any easier."

Perhaps no promoter name has more clout or name recognition in a given market than Bill Graham Presents (BGP) in San Francisco. Named for its founder, the late impresario Bill Graham, BGP has been a concert-biz mainstay in the Bay Area for more than 30 years.

Other SFX promoter names that relate closely with their respective markets are Electric Factory in Philadelphia, Don Law in New England, and Concerts/Southern in Atlanta.

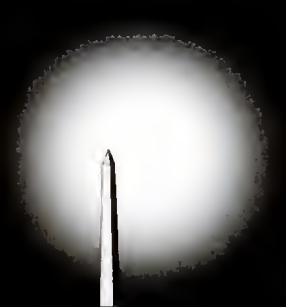
The Clear Channel acquisition of SFX has no bearing on the move to call all companies "SFX," SFX's Ferrel says Clear Channel is "committed to strengthening SFX as a separate brand."

There are those close to the situation who believe SFX backed off the name change for promoters following a negative reaction. Others feel a universal name change is inevitable and all original company names will eventually disappear. "It may take six months to a year, but it will happen," says Allen Becker.

Do the fans care who presents the show? "Credibility is important, but the main interest is toward the artist," says Irv Zuckerman, president of SFX/Contemporary Productions in St. Louis. "The sooner we all get to SFX the company, the better. Phasing out [these names] is a nice gesture, but at the end of the day, SFX is the company that represents the live entertainment business, not Contemporary."

The new SFX brand signature was designed by the corporate identity firm OH&CO in New York. A new tagline, "It's Better Live," came from Gray Entertainment in New York.

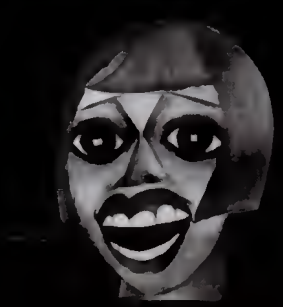
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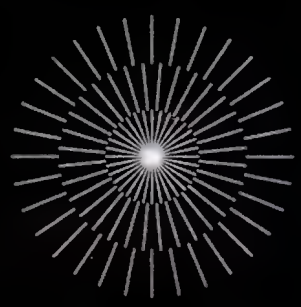
Lighting design: "America's Millennium," the all-star live concert/CBS TV broadcast in Washington, D.C. produced by Quincy Jones and George Stevens, Jr.



Design and Performance Lighting, together with Fisher/Marantz/Stone, for the Times Square ball New Year's Eve, 2000



Lighting design: the new Broadway musical "The Wild Party" by Michael John LaChiusa and George C. Wolfe, directed by George C. Wolfe.



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THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	**CREED ▲•** WIND UP 13049 (11.98/17.98) HS	MY OWN PRISON 13 weeks at No. 1	133
2	2	**METALLICA ◆[12]** ELEKTRA 611..3*/EEG (11.98/17.98)	METALLICA	453
3	4	**BACKSTREET BOYS ◆[12]** JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	140
4	6	**BOB MARLEY AND THE WAILERS ◆[10]** TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	565
5	3	**JO OEE MESSINA ▲[2]** CURB 77904 (10.98/16.98)	I'M ALRIGHT	109
6	5	**BOB SEGER & THE SILVER BULLET BAND ▲[4]** CAPITOL 30334* (10.98/15.98)	GREATEST HITS	286
7	9	**ANDREA BOCELLI ▲[2]** PHILIPS 539207 (12.98/18.98) HS	ROMANZA	124
8	8	**PINK FLOYD** COLUMBIA 3750/CRG (10.98 EQ/16.98)	A COLLECTION OF GREAT OANCE SONGS	46
9	7	**SANTANA ▲** LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	24
10	10	**BUENA VISTA SOCIAL CLUB ▲** WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	48
11	14	**OEF LEPPARO ▲[2]** MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	180
12	12	**PINK FLOYD ◆[15]** CAPITOL 46001* (10.98/17.98)	OARK SIOE OF THE MOON	1204
13	11	**TRAIN ▲** AWAKE/COLUMBIA 38052/CRG (11.98 EQ/17.98) HS	TRAIN	40
14	16	**MATCHBOX 20 ◆[10]** LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	163
15	15	**BARRY WHITE ▲** MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	53
16	—	**NO OOUBT ◆[10]** TRAUMA 493580*/INTERSCOPE (11.98/17.98) HS	TRAGIC KINGDOM	121
17	13	**TOM PETTY AND THE HEARTBREAKERS ▲[4]** MCA 110813 (12.98/18.98)	GREATEST HITS	314
18	17	**QUEEN ▲** HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	354
19	18	**AC/DC ◆[10]** EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	301
20	21	**PINK FLOYD ◆[23]** COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	573
21	22	**AL GREEN ▲** HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	91
22	24	**JAMES TAYLOR ◆[11]** WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	492
23	25	**SUBLIME ▲[3]** GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	185
24	20	**AC/DC ▲[2]** EASTWEST 92215/EEG (11.98/17.98)	LIVE	109
25	23	**METALLICA ▲[7]** ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	519
26	30	**JIMMY BUFFETT ▲[2]** MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	461
27	27	**LIMP BIZKIT ▲** FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	109
28	—	**JOHN LENNON** CAPITOL 24858 (10.98/16.98)	IMAGINE	46
29	29	**ANDREA BOCELLI ●** PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM	71
30	33	**VARIOUS ARTISTS ●** BENSON 84056 (8.98/9.98)	CEDARMONT KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS	3
31	—	**STYX ●** A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	25
32	28	**BROOKS & DUNN ▲[2]** ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	111
33	44	**DAVE MATTHEWS BAND ▲[3]** RCA 66904 (11.98/17.98)	CRASH	204
34	36	**FLEETWOOO MAC ▲[4]** WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	392
35	35	**SAVAGE GARDEN ▲[4]** COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	147
36	26	**ELTON JOHN ◆[15]** ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	GREATEST HITS	459
37	37	**ELTON JOHN ▲[2]** MCA 11148 (11.98/17.98)	LOVE SONGS	98
38	41	**MADONNA ▲[9]** SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	303
39	34	**METALLICA ▲[5]** ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	464
40	43	**CREEDENCE CLEARWATER REVIVAL ▲[4]** FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	340
41	38	**KORN ▲[2]** IMMORTAL 66633/EPIC (11.98 EQ/17.98) HS	KORN	154
42	19	**BEE GEES ▲[2]** POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	77
43	31	**STEVE MILLER BAND ▲[8]** CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	409
44	46	**JOE ▲** JIVE 41603* (11.98/16.98)	ALL THAT I AM	48
45	40	**SARAH MCLACHLAN ▲[7]** ARISTA 18970 (10.98/17.98)	SURFACING	144
46	—	**THE BEATLES ◆[17]** CAPITOL 46443 (15.98/30.98)	THE BEATLES	234
47	39	**TIM MCGRAW ▲[4]** CURB 77886 (10.98/16.98)	EVERYWHERE	149
48	—	**VAN MORRISON ▲[2]** POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	464
49	32	**POISON ▲** CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	44
50	—	**ABBA ▲[2]** POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLO	162

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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Artists & Music

WHO'S GOT LIVE SET, TOUR PLANS?

(Continued from page 16)

numerous Web sites to help sell the set.

Townshend says, "I'm happy to see the album out on Musicmaker.com because it's a great concept. We knew we couldn't put the album out in a conventional way because we just released the Who's 'BBC Sessions' album on MCA, and releasing this live album on the Internet doesn't feel like we're glutting the market."

Townshend credits Who manager Bill Curbishley with spearheading the deal with Musicmaker. Curbishley, a principal of London-based Trinifold Management (which is booking the upcoming Who tour and also represents Page), explains why he chose Musicmaker. "They didn't just offer downloading of music; they also offered it on a custom disc."

As enthusiastic as Musicmaker and its affiliates are about these exclusive Internet album deals, the deals have been met with their share of criticism, as some retailers believe they are being shut out of sales for the albums (Billboard, March 18).

Curbishley responds to the criticism by saying, "The record companies make most of their retail money off of traditional retail, and in two years I think that record stores will have kiosks to download music from the Internet. Traditional record companies don't embrace change enough, and this Musicmaker deal was a challenge."

Musicmaker president of global marketing Larry Lieberman says, "The moment that the online playing field gets to be as significant as traditional retail is when traditional retailers can say they're not getting their fair share. It's really up to the bands to decide where they want to go with their music, and they came to us for an Internet distribution plan."

With the Who's 1989 tour being dubbed a "farewell" tour, how does Townshend respond to cynics who may accuse the band of being just another classic rock group reuniting again to cash in on its past glories?

"That's true to a certain extent," he says candidly, "and it's fine if people want to think that way. But it's not purely about the money or reliving past glories. We're older and wiser, and we're going to handle things differently, because we didn't handle things so well in the past. If something bad were to happen to us on this tour, I'd hope that I'll know how to respond—in a human, honest, and vulnerable way rather than pretending that it doesn't matter."

Townshend adds, "The 1989 tour *was* a farewell tour because I left the band and I haven't made another record with the Who. It was my idea to call it a farewell tour because I had decided to stop recording with the band at that point. I couldn't write songs for the band anymore because I couldn't find anything new to say or that would do justice to the Who."

He adds with an impish grin, "I have no lofty ambitions whatsoever for this upcoming tour. I'm there to support Roger and his ambition to stay forever young."

Even with the Who's members pursuing various solo projects over the years, news of the Who reunion tour has fueled speculation that a new Who studio album may be on the horizon.

For now, Townshend is skeptical but won't rule out the possibility. "I think I'll be doing music forever, but I can't really get as excited about the Who as much as Roger is excited about the band. I've written a lot of music in the last three years, but I haven't done a lot of songwriting. What's really exciting is that I don't know what's going to happen next."

> ***'We knew we couldn't put the album out in a conventional way because we just released the "BBC Sessions" album'***
>
> **– PETE TOWNSHEND –**

Daltrey was unavailable for comment.

Meanwhile, Townshend—whose songs are published by Warner/Chappell Music (BMI)—will star in a VH1 "Storytellers" episode that premieres Wednesday (26) on the network.

Townshend adds, "Pressure fuels creativity. I'm very content at the moment, so I think I need to find a new way and a new reason to write. I think what Roger and I hope will happen on this tour is to find a way to work with each other again and share ideas. Maybe some new ideas will come together during this tour. But we'd have to be very passionate and even angry about the work, and maybe that will turn into something that's worth recording."



Arthur Comes Alive. Singer/songwriter Joseph Arthur recently played a showcase at the Conga Room in Los Angeles in support of his Real World/Virgin set "Come To Where I'm From." Pictured, from left, are Tony Berg, Virgin VP of A&R; Ty Braswell, Virgin VP of new media; Jeffrey Naumann, Virgin VP of promotion; Nancy Berry, vice chairman of Virgin Records America and vice chairman of Virgin Music Group Worldwide; Arthur; Piero Giramonti, Virgin VP of marketing; Keith Milton, Virgin VP of video production; and Rob Shore, Arthur's manager.

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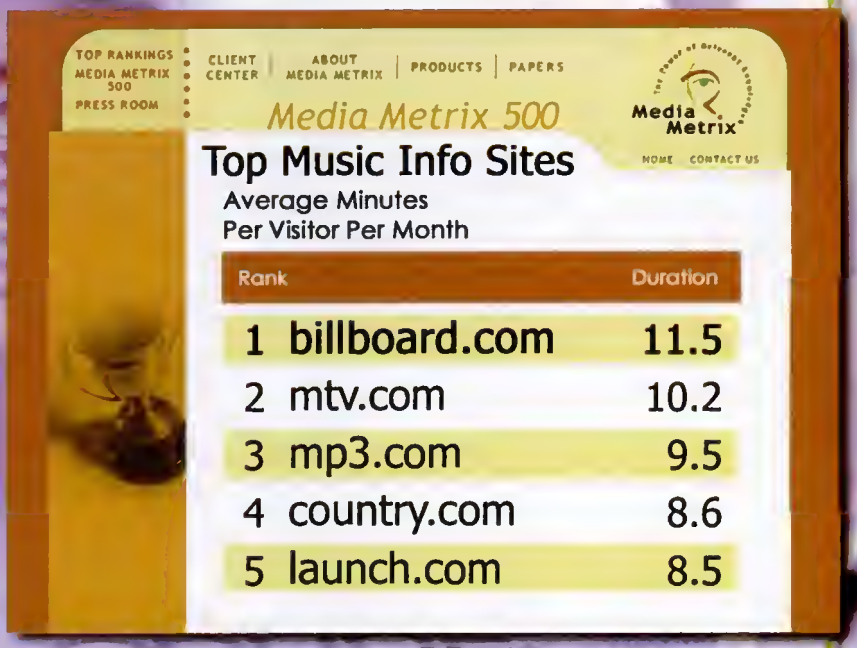
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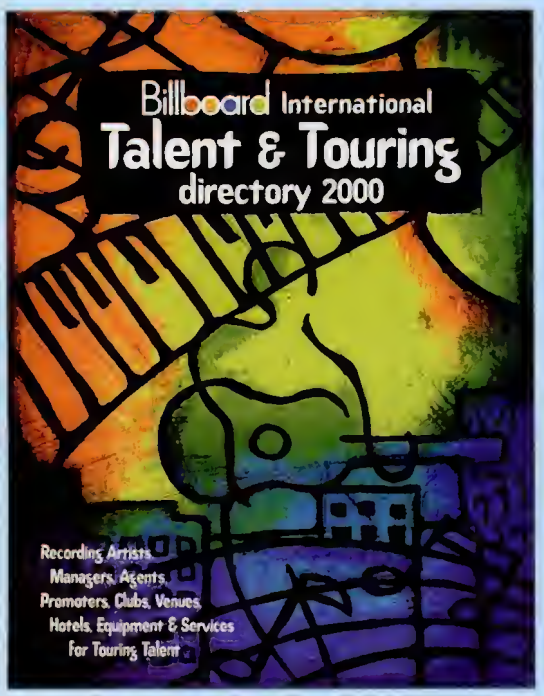


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Mighty Bosstones 'Pay Attention' On Island/Def Jam Set

BY RAQIYAH MAYS

NEW YORK—In creating and marketing the opus "Pay Attention," the Mighty Mighty Bosstones and their label, Island/Def Jam Music Group, have made pleasing die-bard fans the primary focus.

Due in stores May 23, the set follows 1997's "Let's Face It," which



MIGHTY MIGHTY BOSSTONES

sold 1.7 million copies, according to SoundScan.

"We want to say thank you to the core fans that have supported the Bosstones, six albums deep," says Island/Def Jam senior VP of marketing Julie Greenwald. "We want to make fans' lives comfortable by making sure that they're part of the rollout, as well as embracing chains, mass merchants, and everybody else."

Special midnight sales and functions with independent retail prior to the release of "Pay Attention" are only a small part of the fan-oriented campaign headed up by Bosstones lead singer Dicky Barrett.

"He's doing radio shows around the release of the album and giving away tickets, small concerts, and club shows to radio stations," says Greenwald. "He wants to make sure he's touching people. It's wonderful working with bands like this."

The Bosstones also produce a newsletter that has just recently been placed on the their Internet

(Continued on next page)



Hittin' The Beats. New York DJ Johnny Rocks takes a break from cutting one of the several mix shows he presides over. His "Dance Party 2000" and "Happy Traxx" shows can be heard on WAPE Jacksonville, Fla., while his "Midday Classic Mix" and "KTU Funhouse" can be heard on WKTU New York.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

DANNY BOY: Is there room for another blue-collar troubadour? That musical road has certainly been well-traveled, but New Jersey singer **Danny White** brings a few interesting ideas to the genre with his fine, self-made disc, "Is This All."



WHITE

Working within a simple, acoustic-rock framework, White weaves vivid lyrical images and tales of working-class people searching for answers to some of life's bigger philosophical questions. In lesser hands, such subject matter would seem clichéd. However, White is a consummate storyteller with a flair for drawing realistic characters living relatable lives.

Among the 10-song set's stronger cuts are "Ooh Yeah," with its appropriate dose of stomach-churning angst, and the anthemic "Rage On (Providence Queen)." These are among the tracks that have gotten airplay on local station WDHA Morristown, N.J., which has long been a supporter of the artist.

White spends much of his time on the road, playing clubs along the East Coast as both an acoustic solo artist and with a backing band that includes guitarist **Rob Michael**, drummer **Mike Campbell**, and bassist **Chris Dargis**. If you're in New York, be sure to check him out during his once-a-month gigs at the Elbow Room.

For more information, contact **Jason Krauss** at 732-583-2436, or E-mail him at DWmusic@att.net.

SHE WANTS TO ROCK: After giving life in a band a shot, **Catherine C. Graham** is ready to hit the solo route.

The Dublin native has been performing in various groups since she was 15, traveling to various parts of Europe to develop her performance and writing skills. It's a move that's served her well, given the strength of a demo of material she's currently shopping in New York.



GRAHAM

Produced by **Phil Richards**, the tunes have a nifty pop bend, though Graham's quirky, often ethereal delivery helps maintain an intriguing, modern-pop flavor. She also injects an earthy edge via her lyrics, many of which were inspired by a stint as a bartender.

"Everyone had a story they absolutely *needed* to tell me," she says. "I can't believe some of the things people would confide in me."

It's interesting that Graham is opting to shop in the States, given that she'd probably have an easier time snagging a deal in her native U.K.—after all, her brother is **Mikey Graham** of **Boyzone**. But the young singer is opting to make her own way in the music world. She's got her eye on breaking out in the U.S.—and we're willing to bet that she has a good chance of succeeding.

For additional details, contact Richards at 212-486-0150.

NUGGETS: **Stingray** is a trio from London shopping a solid, rock-rooted collection of songs that are fondly reminiscent of **Goo Goo Dolls** and **Blink-182**. Lots of catchy cuts can be found on their eponymous disc, although we're most stuck on the radio-ready "Freak Weather." For more info, E-mail **Julian Able** at Jam X Management, jamx@easynet.co.uk.

On the folk/pop tip, **Steven Gellman** is beginning to gig in support of his fine new disc, "Return To Summer Lake," which is essential for fans of sensitive acoustic music. The artist's previous set, "Photobook," earned an enthusiastic reception, critical praise, four Washington Area Music Awards (WAMAs), and a Gay/Lesbian American Music Award (GLAMA) for debut album of the year. For more details on Gellman and his tour, check out his Web site, hiddenpoet.com.

MIGHTY MIGHTY BOSSTONES

(Continued from preceding page)

site, bosstones.com.

"I chooae to be hands-on because I have the time," says Barrett. "Fans are our friends and family, and I don't really want to let anybody speak for us besides us."

It's this influence of the fans that have directed the Boastones in the making of "Pay Attention." "When you have the kind of success we have, you worry that maybe the fan base might take it as aome sort of a sellout album," explains Barrett. "Once we crossed that bridge and realized that people who love Bosstones music were going to be supportive of us no matter which direction we took, we felt free to do whatever we wanted. So that's kind of what we set our sights on and dedicated ourselves to in the making of this album."

The original eight membera of the Mighty Mighty Bosstones met in 1985 in their hometown of Boston. Their 15-year history includes a rotation of several members and five albums: 1990's "Devil's Night Out," 1992's "More Noise & Other Disturbances,"

> ***'I choose to be hands-on because I have the time. Fans are our friends and family, and I don't really want to let anybody speak for us besides us'***
>
> **– DICKY BARRETT –**

1993's "Don't Know How To Party," 1994's "Question The Answers," and 1997's "Let's Face It." The band has been revered as a key force in the latest wave of aka bands, along with No Doubt and Sublime.

The band will be co-headlining this summer's Warped tour with Green Day. The 36-city show is set to kick off June 24 in Phoenix.

"Pay Attention's" first single, "So Sad To Say," was delivered to radio April 3. The video, directed by Marcus Niftel, will be serviced to MTV, the Box, and VH1.

To further prepare the fan base, Island/Def Jam street teams will hit the pavement, distributing atickers, postcards, posters, and handbills. Online promotional contests will run where fans will get an opportunity to win a spot on the Bosstonea street team.

"All this is about is making sure the kids know what the new album is and having them come see the show," says Greenwald. "Once you see their show, you're a Bosstones fan."



Ray Rocks The Whiskey. Famed Doors keyboardist Ray Manzarek recently led an all-star cast through a celsbration of the Doors' music and poatry during a live Wabcast from tha Whiskey in Los Angeles. Manzarak was joined by Doors guitarist Robby Kriegar, John Doe, and Perry Farrall, among others.

Billboard. **APRIL 29, 2000**

Top New Age Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	**NO. 1** NOUVEAU FLAMENCO / HIGHER OCTAVE 48793/VIRGIN (3 weeks at No. 1)	OTTMAR LIEBERT
2	2	29	PLAINS ● / WINDHAM HILL 11465	GEORGE WINSTON
3	3	64	OESTINY ● / WINDHAM HILL 11396	JIM BRICKMAN
4	4	53	LOVE SONGS / PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
5	5	7	ANCIENT JOURNEYS / HIGHER OCTAVE 48912/VIRGIN	CUSCO
(6)	8	3	COLLECTIVE FORCE / HIGHER OCTAVE 48855/VIRGIN	3RD FORCE
7	6	58	MANNHEIM STEAMROLLER MEETS THE MOUSE / AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
(8)	15	2	GYPSY FIRE / NARADA 48989/VIRGIN	VARIOUS ARTISTS
(9)	NEW▶		WATERS OF EDEN / NARADA 49132/VIRGIN	TONY LEVIN
10	9	80	FORBIDDEN DREAMS / BMG SPECIAL PRODUCTS 44801	YANNI
(11)	16	3	CELTIC JOURNEY / SONIC IMAGES 27792D	VARIOUS ARTISTS
12	7	11	EAST OF THE MOON / DECCA 466967/UNIVERSAL	DAVID LANZ
(13)	18	63	ONE WORLD / GTSP 559673	JOHN TESH
14	10	14	RIVER OF STARS / REAL MUSIC 8802	2002
(15)	23	2	BEST OF MICHAEL HEDGES / WINDHAM HILL 11223	MICHAEL HEDGES
16	19	26	WHISPER TO THE WILD WATER / WORD 63659/EPIC	MAIRE BRENNAN
17	22	77	PURE MOVIES / GTSP 539779	THE JOHN TESH PROJECT
18	17	52	DAWN OF A NEW CENTURY / PHILIPS 538838	SECRET GARDEN
19	12	12	THE JOURNEY-THE BEST OF ADIEMUS / DMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
20	13	47	INNAMORARAE/SUMMER FLAMENCO / EPIC 69673	OTTMAR LIEBERT
21	20	34	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER / AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
22	14	7	DANCING WITH THE MUSE / HIGHER OCTAVE 48755/VIRGIN	CHRIS SPHEERIS
23	21	31	WINTER LIGHT / PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
24	25	6	ERA / ISLAND 536885/IDJMG	ERA
(25)	RE-ENTRY		LANO OF FOREVER / REAL MUSIC 8801	2002

Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

GUEST COMMENTARY

(Continued from page 8)

the slicing and dicing of a work into component parts and sequencea. That means more content will be available for exploitation.

For example, an online music company could conceivably break an album up into individual tracka and sell them individually or aggregate tracks from different record companiea. However it's done, consumption will definitely change, becoming either pay-for-play, subscription, or a combination of the two. As digital content may be more versatile, the associated rights management issues will become more complex.

DRM will allow these new business models to take sales, marketing, and advertising to levels not experienced yet. With DRM technology at work, an online entertainment company could continually update the price attached to the content based on real-time market information. When the material isn't bot anymore, the company can automatically reduce the price, which customers would enjoy as well.

Today, it's not uncommon for entertainment companies to throw some promotional material into the packaging of a CD or movie or tie that purchase to a particular promotion. With electronic content, these companies will be able to continually update promotions over time, so that opportunities to promote don't end at the point of sale.

When a sale is made, DRM technology will also be able to aggregate and analyze customer data, such as usage patterns and demographics, using metering to tailor marketing, promotions, and advertising programs. If these companies have the profiles of what people like, they can offer better value, choicea, and service to their clients and find new revenue streams, too.

SETTING THE STANDARD

With technology accelerating aa rapidly as it is, there is potential for multiple players to offer content online tbat is protected by individual proprietary security syatems. Imagine the havoc that would be caused in the marketplace if companies like Bertelsmann, Sony, and Time Warner each configured their content via this approach.

This is a major reason why standardization is so important. With new-breed MP3 players seemingly being released daily,

> ***As digital content may be more versatile, the associated rights management issues will become more complex***

the music industry of today will have to assure compatibility betwecn various compression formats if it wants to stay competitive tomorrow. Striving for interoperability is key to maintaining any kind of order and security in the digital world.

But can a universal DRM platform that companies will adhere to be established? Tbere are a number of concepta that must synergize in order for standardization to work: key encryption, whicb includes watermarking and metering; compression; and format, which has a lot do with the quality of the content. If entertainment companies can agree on atandard formats for theae concepts, they would be a step closer to a universal security platform.

There are a number of entities at work on a solution. InterTrust has developed a general-purpose DRM platform that allows protected information to flow from party to party and still be managed in accordance with specified rules. InterTrust licenses platform software and tools to companies, which build products and operate commerce services, while maintaining the specifications that ensure interoperability.

The Recording Industry Assn. of America (RIAA) has been working for more than a year on its Secure Digital Music Initiative (SDMI), a forum for the development of an open, interoperable architecture and specification for digital music security. The SDMI, whose members include virtually every company that is a player in the Internet content marketplace, has a specification to define SDMI content and as well as a specification for a watermark that goes into the content. But even this well-intentioned group is a long way from defining true interoperability.

Over the next 10-20 years, the Internet will become a significant distribution channel for many forms of entertainment content. In this digital era, content producers or distributors need to know that the right people are receiving their product and that the wrong people can't.

Tbe opportunity not only to ensure security for their content but also to enhance its delivery and gauge its usage with DRM technology should rightly be embraced by the entertainment industry. If DRM is universally implemented and atandardized, there is a good chance of keeping the cyberstreets safe and profitable for all concerned.

BILLBOARD'S HEATSEEKERS® ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

APRIL 29, 2000

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST — IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			◄ NO. 1 ►	
1	9	6	**M2M** ATLANTIC 83258/AG (10.98/16.98)	SHADES OF PURPLE
2	NEW ▶		**DEL THE FUNKY HOMOSAPIEN** HIERO IMPERIUM 230103* (10.98/16.98)	BOTH SIDES OF THE BRAIN
3	NEW ▶		**S CLUB 7** POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
4	6	54	**STATIC-X** ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
5	5	2	**TRAVIS** INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
6	6	43	**SYSTEM OF A DOWN** ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
7	14	6	**SON BY FOUR** SONY DISCOS 83181 (10.98 EQ/15.98)	SON BY FOUR
8	8	2	**THE WILKINSONS** GIANT (NASHVILLE) 24736/WARNER BROS. (NASHVILLE) (11.98/17.98)	HERE AND NOW
9	11	30	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
10	NEW ▶		**PAT MCGEE BAND** GIANT 24734/WARNER BROS. (11.98 CD)	SHINE
14	2	6	**TAMAR** DREAMWORKS 450110/INTERSCOPE (8.98/12.98)	TAMAR
12	12	2	**WESTLIFE** ARISTA 14642 (11.98/17.98)	WESTLIFE
13	10	16	**TRIN-I-TEE 5:7** B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
14	15	28	**ANDY GRIGGS** RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
15	8	7	**SHAKIRA** SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
16	23	29	**SOLE** DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
17	18	37	**BRAD PAISLEY** ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
18	29	4	**DISTURBED** GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
19	16	8	**NDBODY'S ANGEL** HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
20	17	54	**MONTGOMERY GENTRY** ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
21	28	58	**SONICFLOOD** GOTEE 2802 (15.98 CD)	SONICFLOOD
22	19	29	**AMBER** TOMMY BOY 1253 (11.98/16.98)	AMBER
23	13	2	**SUPERGRASS** PARLOPHONE/ISLAND 542388/IDJMG (12.98 CD)	SUPERGRASS
24	25	45	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
25	20	23	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
26	48	17	**DOPE** FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
27	24	26	**BETH HART** 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
28	22	5	**PASSION WORSHIP BAND** STAR SONG 51740/S/PARROW (15.98 CD)	PASSION: THE ROAD TO ONE DAY
29	NEW ▶		**MOE.** FATBOY 6633 (19.98 CD)	L
30	NEW ▶		**E.S.G.** WRECKSHOP 5552 (11.98/16.98)	CITY UNDER SIEGE
31	40	12	**SHELBY LYNNE** ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
32	26	12	**ALECIA ELLIOTT** MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
33	38	15	**KELIS** VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
34	24	48	**CHELY WRIGHT** ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
35	NEW ▶		**FENIX TX** MCA 112013 (8.98/12.98)	FENIX TX
36	37	29	**DAVE KOZ** CAPITOL 99458 (10.98/16.98)	THE DANCE
37	34	45	**IBRAHIM FERRER** WORLD CIRCUIT/NONESUCH 79532/AG (12.98/18.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
38	33	7	**COUNTDOWN MIX MASTERS** MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
39	NEW ▶		**CLAY DAVIDSON** VIRGIN (NASHVILLE) 48854 (9.98/12.98)	UNCONDITIONAL
40	42	8	**GROOVE ARMADA** JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
41	31	6	**ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT** MASTERTONE 9018/PONT (11.98/17.98)	THE IRISH TENORS LIVE IN BELFAST
42	21	37	**JESSICA ANDREWS** DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
43	RE-ENTRY		**SHANNON CURFMAN** ARISTA 14614 (10.98/16.98)	LOUD GUITARS, BIG SUSPICIONS
44	36	2	**SPLENDER** C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
45	NEW ▶		**METHRONE** CLATOWN 2000 (11.98/16.98)	MY LIFE
46	35	8	**PHIL VASSAR** ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
47	43	82	**SHAKIRA** ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
48	39	7	**DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS** EMI GOSPEL 20251 (10.98/15.98)	TRI-CITY4 COM
49	46	12	**CDNJUNTD PRIMAVERA** G.M.P 9926/FDNOVISA (7.98/11.98)	MORIR DE AMOR
50	RE-ENTRY		**CARLOS VIVES** △ EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 2000, Billboard/BPI Communications.

POPULAR•UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

DUNLAP'S 'TALES': Veteran jazz artist **Gene Dunlap** returns with "Tales Of The Phatman," his first new album in five years. The set, due for release Tuesday (25) on Avenue Jazz Records, was executive-produced by **Eddie Levine**, who is credited with discovering Dunlap and signing the artist to Capitol Records in the '70s.

During the hiatus from his musical career, the Detroit-based artist has been teaching children; he was inspired to record the new album after he played for his students his demo version of **Janet Jackson's** hit "Got 'Til It's Gone," the album's first single.

Dunlap says, "I was messing around with some tracks, and it wasn't until I played the Janet Jackson tune to my students that I became motivated to make a new album. It excites me to think that young people could get into this music, and the end result is a product of their influences on me."

Known for his collaborations with **Earl Klugh**, Dunlap was joined on the new album by guitarist **Perry Hughes**, saxophonist **Ray Manzerole**, keyboardist **Charles Scales**, and trumpet player **Rayse Biggs**. The latter two musicians co-produced "Tales Of The Phatman" with Dunlap.

LOOK OUT, FATBOY AND MOBY: Dance DJs/artists **Fatboy Slim** and **Moby** have broken through to the mainstream with hit singles and albums in the upper half of The Billboard 200. Could drum'n'bass DJ/artist **Dieselboy** be next?

Dieselboy (whose real name is **Damian Higgins**) hails from Pennsylvania, and he's considered one of the top American drum'n'bass DJs in a scene dominated by British artists.

Dieselboy was the first American artist to be named best drum'n'bass DJ at the 1998 Global DJ Mix Awards (he tied for the award with **LTJ Bukem**). Dieselboy's latest album, "System Upgrade" (Moonshine Music), is the follow-up to 1999's "A Soldier's Story." Dieselboy has been touring the U.S. with **DJ Dara** and **AK1200**.

PAUL'S REGGAE STAGE: "Stage One," the VP Records debut album from dancehall reggae artist **Sean Paul**, holds steady this issue at No. 7 on Regional Roundup's New Artists Albums (Middle Atlantic) chart.

The album features various noted reggae producers, including **Jeremy Harding, King Jammy, Jason "Jigzagula" Henriques,** and **Donovan Germaine**. "Stage One" debuted at No. 2 on the Top Reggae Albums chart in the April 8 issue, and the album bowed at No. 45 on the Top Independent Albums chart in the April 15 issue.

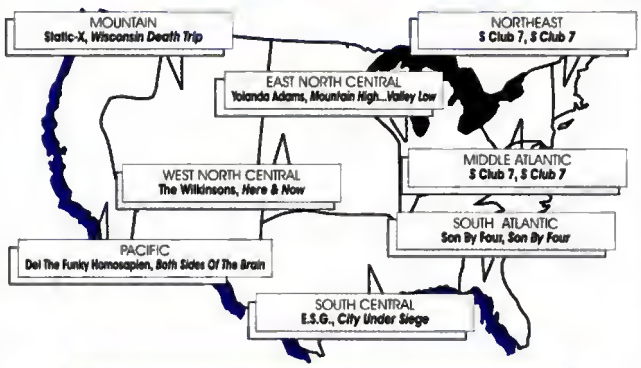


Hawaiian Star. Hoku is the latest teen-pop songbird to be introduced to the public. The daughter of Don Ho, Hoku (whose name means "star" in Hawaiian) has already had a top 40 hit on The Billboard Hot 100 this year with "Another Dumb Blonde." The song, featured on the "Snow Day" soundtrack, is the first single from Hoku's self-titled debut album, due May 2 on Geffen Records. Hoku is currently on a promo tour of radio stations.



In Their Element. The members of R&B/gospel group 4th Elemynt count as one of thair biggest influences a local minister named Clarence Williams Jr. from their hometown of Rialto, Calif. The group—whose ages range from 16 to 23—relaases its dabut album, "Elemyntal," May 9 on Tommy Boy Gospel.

REGIONAL HEATSEEKERS NO. 1s
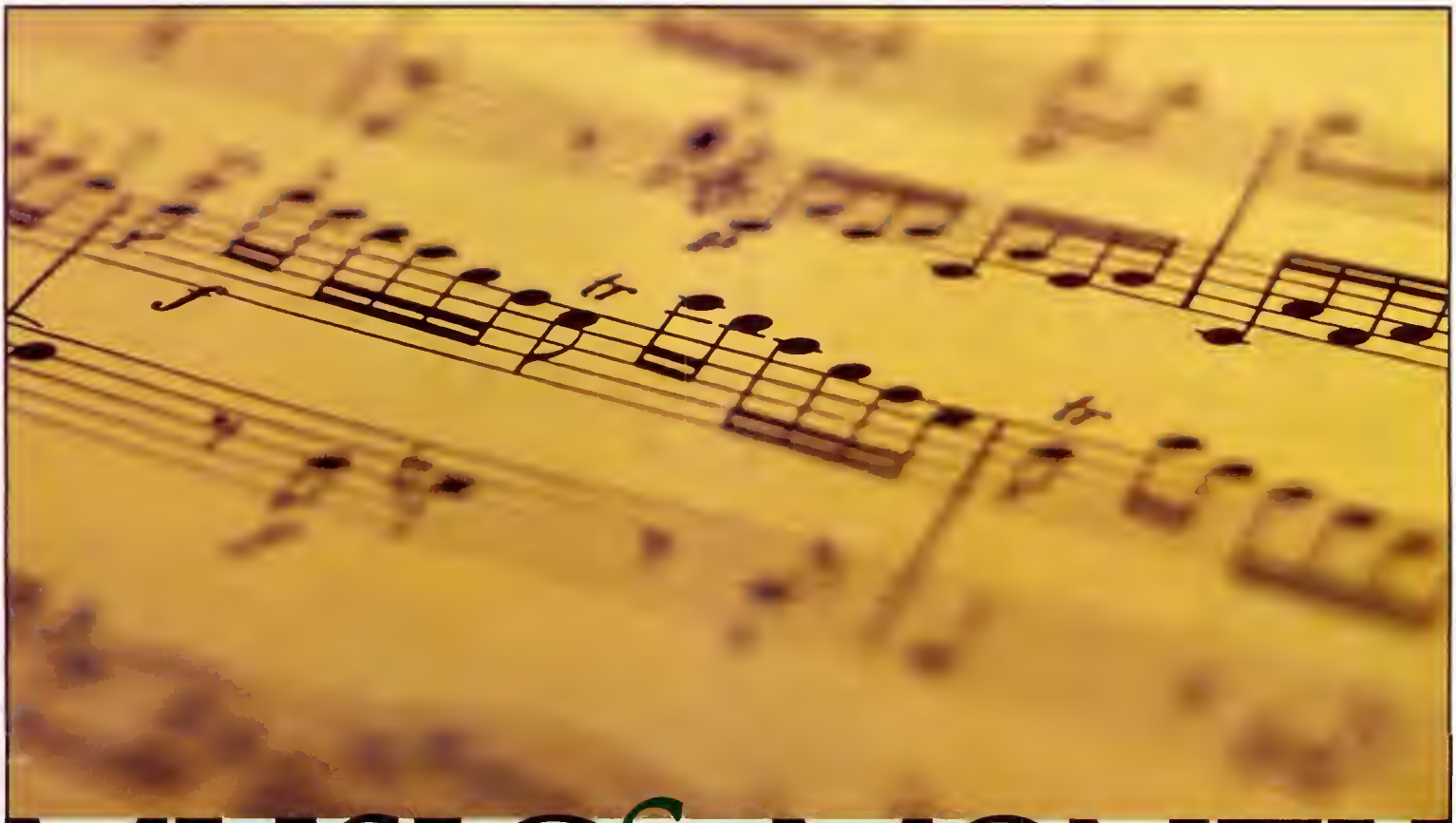


THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. **The Wilkinsons** Here And Now	1. **S Club 7** S Club 7
2. **Static-X** Wisconsin Death Trip	2. **Travis** The Man Who
3. **Project 86** Drawing Black Lines	3. **Son By Four** Son By Four
4. **M2M** Shades Of Purple	4. **M2M** Shades Of Purple
5. **System Of A Down** System Of A Down	5. **mne.** L
6. **Brad Paisley** Who Needs Pictures	6. **System Of A Down** System Of A Down
7. **Disturbed** The Sickness	7. **Sean Paul** Stage One
8. **Travis** The Man Who	8. **Amber** Amber
9. **Del The Funky Homosapien** Both Sides Of The Brain	9. **Del The Funky Homosapien** Both Sides Of The Brain
10. **Westlife** Westlife	10. **Kelis** Kaleidoscope



On The 'Rad' Track. Los Angeles-based rock band Radford is getting airplay on several stations for "Don't Stop," tha first single from the band's self-titled dabut album on RCA Records. Rock stations playing the song include WFNX Boston; KNRK Portland, Ore.; KWOD Sacramento, Calif.; and KENZ Salt Lake City. "Don't Stop" has had an impact on the Modarn Rock Tracks chart, whera it stands this issue at No. 34. Radford has been on a U.S. lour and is scheduled to play Atlanta May 5.



MUSIC & MONEY

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Edward Halland, Jr. Lamont Dazier Brian Holland Matawn Hit Machine

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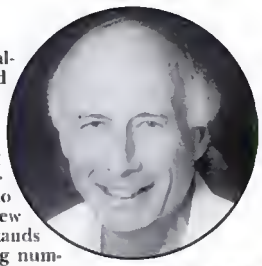
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How Much Is That Deal In The Window?

Whether it's the majors' "album-fund" advances or the indies' "sweat equity" investment, many factors determine where artists' money comes from–and goes.

BY RICHARD HENDERSON





From left: attorney Cooper, peer's Spanberger and Thirsty Ear's Gordon

Acquiring and promoting new talent is the constant for all record labels. No matter how the Internet affects corporeal retail, or which new set of mergers expands or shrinks the playing field, artists and their music define the character of a company; the ability to attract, sign and successfully promote new artists determines whether that company stands or falls. That said, and with ever-increasing numbers of new releases vying for attention, the price of signing and launching a new act requires either very deep pockets or ingenuity worthy of Bre'r Rabbit—or both.

Of course, there is no hard and fast figure that will guarantee the signing of an act or the success of its first release. Myriad factors determine the amounts of money advanced by a label to a new artist in exchange for signing a contract; the budget necessary for competitive promotion of a premiere album is likewise liquid. Bands with established fan and touring bases, often the subject of bidding wars between record companies, command larger sums than those of lower profile. While major labels allot healthy sums for a new signing, indie labels must strategize and economize to get the most bang for their promotional buck. In any case, nothing—neither the longevity of a band's career, nor its relationship with a given label—is assured. Even with the best intentions bolstered by the most generous budgets, a new act can wind up on the rocks, riding a wave of returns.

"Advances for new bands, for the first album, are usually between $150,000 and $600,000. Almost all of these deals, with few exceptions, are what we call 'album fund' deals. Which is to say, with this amount of money advanced, the artist is responsible for paying all recording costs, and what is left can go into the artist's pocket, the entire album fund being treated as an advance."

—attorney Jay Cooper

Perhaps not surprisingly, none of the major labels contacted for the purpose of this article was willing to discuss the cash outlay required to secure and market new acts. However, entertainment lawyer Jay Cooper, senior partner in the West L.A. offices of Mannatt, Phelps & Phillips, by his own admission, has negotiated "hundreds and hundreds and hundreds" of deals with majors over the years and was willing to share his perspective on the state-of-the-art in deal-making and the real-world numbers attached to the major-label contracts he evaluates and refines for the bands he represents.

CAUSING THE ADVANCE

Addressing the initial variables that determine the amounts that the majors will spend to sign new talent, Cooper remarks upon the difference between an act which is sought by one record company and one sought by half a dozen different labels: "First, there's no standard [signing amount]. Secondly, the deals with majors or companies owned by majors are bigger than those done with independents. The next thing is that the amount of money is all in the eye of the beholder, in the following sense: There's a desire on the part of a company to have an artist, and that desire has to be measured, which translates into the quality of the deal, be it royalties or advances. The rest of the deal also affects advances in the sense that, from time to time, with a very heavy royalty deal, the company might be driven to pay less in advances.

"On the other hand, if there are relatively few albums negotiated—compared to what the company could get as a maximum figure—that could affect the advance numbers. To some degree, all of the major points in a deal are interdependent upon one another.

"So," Cooper continues," examining the extent to which the artist wants and needs this deal, and how much the company desires the artist, these factors affect the amount of money an artist can get. Advances for new bands, for the first album, are usually between $150,000. on the low side, to $500,000 to $600,000 on the high side. Almost all of these deals, with few exceptions, are what we call 'album fund' deals. Which is to say, with this amount of money advanced, the artist is responsible for paying all recording costs, and what is left can go into the artist's pocket, the entire album fund being treated as an advance. If a band gets $300,000 and spends $200,000 on recording, hiring the producer and doing whatever else is necessary to deliver the master, they can put the balance in their own pocket. That's how most of the deals are made. Long ago, the advance money was independent of the recording costs, which would be picked up by the companies. That changed some time ago when artists—not realizing that they were spending their own money—would run up recording costs. The record companies saw the need to limit that, hence the album-fund deal."

INDIES' ECOSYSTEM

Indie labels, with limited resources at their disposal, will micromanage the preproduction and recording of a new signing, to ensure that funds advanced are spent with optimum efficacy. Peter Gordon, president of Manhattan-based Thirsty Ear Records, describes the equation of resourcefulness and spending which enables a smaller label to survive and—hopefully—succeed: "It's all an economy of scale, really," he explains. "If it's a brand-new act without any sort of [audience] base, save for a local one, you really can't expect to put out more than a few thousand records to get started. It's a little ecosystem that you've got to work with in terms of your relative levels of exposure. Money is involved in production, and manufacturing is based on what kind of revenues you can generate in the marketplace. Being an indie label, we can't invest heavily in anticipation that an act is going to break wide open. We all try for that and want that for our bands, but the reality is that we're more the tortoise than the hare in the race to get where we want to go. Things have to be done systematically over a period of time. You have to take everything that you make in the market and reinvest it back in the band and gradually build over time."

As an example of album-fund advance money spent well, Gordon cites a recent signing to Thirsty Ear, the Virginia Beach–based Car 44, a band whose debut was produced by Chris Haskett of the Rollins Band. The cre-

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The Business Of Doing Music: Keeping Track Of The Bottom Line

Attorneys

BY JEFF SILBERMAN

They often say that a hit record is "in the grooves," but the ingredients for a lengthy and prosperous recording career are often found behind the scenes, in the effective efforts of three distinct parties—the act's personal manager, attorney and business manager. When all three parties pool their expertise, they can free the artist to concentrate on creating music. "When it works correctly, it's a thing to behold, a thing of beauty," says personal manager Bill Leopold. "People who are very experienced and have been around a long time are unafraid to offer their input and aren't worried about people stealing their thunder. You need legal, financial and managerial input, all going at the same time, to make things happen."



"Obviously, anything having to do with the legal side is handled by the attorney, and anything having to do with accounting side is handled by the business manager," adds personal manager Jim Guerinot. "But there is some overlap in the business development of an artist, where we bring both people together to consult the artists over the numbers in the deal. In general, you'll develop the bulk of the deals with the attorney, and after that, the revenue from those deals is the purview of the business manager."

LEGAL EAGLES

The biggest change behind the scenes, to the artists' benefit, is the growing music sophistication of entertainment attorneys. "What's different with my generation [of attorneys] and the generation before me is that before, people [basically] fell into entertainment law," says Fred Goldring, partner in Hansen, Jacobson, Teller, Hoberman, Newman, Warren, Hertz & Goldring. "They were corporate or real-estate lawyers who got a musician client and suddenly became entertainment lawyers. I'm of a generation of attorneys who happen to love music and the music business. I knew what I wanted to do when I got into law school. In a sense, we're all frustrated musicians, and, because of that, the whole concept of entertainment law has changed."

The attorney has also taken a bigger role in the growth of a new and

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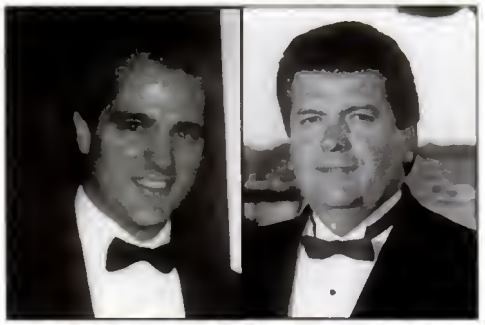
The Business Of Doing Music: Keeping Track Of The Bottom Line

Business Managers

BY JEFF SILBERMAN

As the role of attorneys in an artist's longterm success has changed and grown, so have the responsibilities of the business manager. Not only has the potential exploitation of an artist's work and likeness grown exponentially over the past few years, but the truly effective business managers make—or at the very least, counsel—an artist to establish a prosperous existence that goes well beyond his or her prime recording career.

"In the past, business managers have been engaged in tax compliance and financial management—making sure the artist's bills were paid and providing a working budget, be it on tour or in the studio," says business manager Wayne Coleman. "Now, we're more involved in their personal finances and business planning, as well as making sure our clients' money has been invested, with the end result being the preservation of capital. The business manager needs to make sure the client, who may have a limited artistic lifespan, preserves those great earnings generated during the peak of success, so that by the end of the artist's career, or when the client decides not work as hard, there is still a capital reserve to fall back on."



Business managers Levin (left) and Coleman

David Levin, who has been a business manager for 16 years, concurs. "The business manager's function is primarily to be a financial guardian angel for the artist," he says, "to make sure their bills are paid in a timely manner and, most importantly, that their taxes are filed and paid and that they can live on a budget, save money and invest wisely for the future."

"Some clients don't want to know anything about it. They want the business manager to do everything. Other clients want to be intimately involved. It depends on the artist's willingness to [participate in] all the business aspects of their career."

—business manager Richard Johnson

"The relationship can go from cutting all the checks each month, keeping the books, and everything that has to do with accounting and finance, to checking out insurance policies, refinancing houses, shopping for the best deal on a new car, picking mutual funds and providing analysis on the investment side," adds 14-year business manager Richard Johnson, who's handled hundreds of artists over his tenure in the business.

BEYOND THE ACTIVE CAREER

Indeed, of growing importance to a business manager is ensuring a suitable and prosperous lifestyle beyond the typical lifespan of a recording artist. "Our new role entails how we can take [the artist's] income and increase that capital, based on the changes in the industry and economy," Coleman notes. "A 401K is a conservative pot of gold at the end of an artist's career today. We have to make sure the act is collecting all the money entitled to them, then we take that and make investments. If you're not an investment advisor yourself—but have the skills to be organized and stay on top of your clients' income and expenses—you can go to an expert to provide [investment] services for you. Money managers, investment advisors... there's a whole breed of people who have popped up to advise business managers on how to properly invest and protect their clients' money.

"On all financial matters, the business manager is always the point person, whether it involves personal financial issues or company financial matters involve tours, publishing deals, merchandising and Internet applications."

BUSINESS/ARTIST RELATIONS

Each artist/business manager relationship is different, depending on the experience and interest of the artist in the fine points of his business affairs. "After spending time with new artists and very established artists, I've found that, at the beginning stage of an artist's career, it's very important to interface with a business manager who can set the artist off on the right foot and ingrain in their minds the policies they should follow when the money comes rolling in," Levin notes.

"Some clients don't want to know anything about it," Johnson says. "They want the business manager to do everything. Other clients want to be intimately involved. It depends on the artist's willingness to [participate in] all the business aspects of their career. In general, artists are more savvy today than they were in the past, but even now, their craft and artistry do not leave them with the time they'd like to spend on their business and to get better at both. That's why they have to lean on a business manager to provide advice."

Yet, all three business managers note that, whatever the relationship is between business manager an artist, it should complement the service of the artist's manager or attorney. "In most cases, a business manager is a screener," Coleman says. "A lot of offers come through that he can dismiss without having go to the client, the personal manager, attorney or other advisors. The best arrangement is for a client to have a team of advisors that includes a business manager whose primary responsibility is the financial end. The attorneys are responsible for dealmaking, while the personal manager provides career guidance. The best way to serve an artist is through a team approach."

MAKING BUSINESS PERSONAL

What makes a good business manager? "A good business manager needs to have a solid accounting background, considerable experience in the music business and a very solid tax understanding—be it a CPA degree or the equivalent," Johnson says. "Look for people who are experienced and aren't overloaded with a lot of accounts.

"It's also about how big the business-management company is," he continues. "The artist has to decide if he or she wants to work with a big fish in a small pond or vice versa. There should also be some sort of personal relationship there, some philosophical connection of minds to work for the same goals together."

There also needs to be some sort of personal connection. "On one hand, it is a fiduciary relationship, where the artist has to be able to look into your eyes and know he can trust you," Levin says. "Personally, I can adapt to any artist environment, but it's always more pleasurable to work with someone who you trust and respect in the industry."

As personal manager Gary Spivack attests, the best trait of a good business manager is his or her ability to work effecively as part of a team. "You want someone who wants to work together to make an artist's career successful," he explains. "You don't want a lawyer or business manager stepping into areas out of their expertise. You always want everyone pulling together." ■

ATTORNEYS

Continued from page 33

unsigned artist's career. "We will either get involved with an artist that hasn't been approached by the labels—where we take an active role in shopping a deal for them—or, at a later stage, with a new artist who already has management and interest from labels," adds Mitch Tenzer, partner at Ziffren, Brittenham, Branca & Fisher.

"Way back in late '60s and early '70s, attorneys were coming in later in the process, often when the recording contract had already been made," adds Lee Phillips, partner in Manatt, Phelps & Phillips. "Over years, it has evolved to where many artists hire the attorney first. They look for an attorney to find interested labels, then negotiate all business points completely. Sometimes, our duty is to find them a personal manager. A lot of legal issues now go well beyond the recording-contract artists."

THE NEW NET GAME

In fact, attorneys are spending an increasing amount of time defending their artists' rights in the new digital and Internet revoluion. "The Internet has become a big part of the business, especially in the last six months. We've been very involved in sponsorship deals that now have an Internet component, be it downloading or Webcasting. Contracts have changed dramatically, and one of the biggest fights concern who owns [an artist's] Internet name," says attorney Neville Johnson, who runs his own firm. "The labels want to control all Internet uses of the artist's name and likeness, so there's some major battles going on in that area."

"Over the last year, we've gotten tremendously involved in the Internet and digital convergence space, and, as result of that, it's hard for us to look an artist in the eye and recommend they enter into a longterm recording agreement," Goldring says. "It's just a different time now, where everything is so unsure. A deal made today may not be in the best interests of an artist five years from now."

"We've never been into [securing] longterm deals for our artists, unless there's a mutual commitment that has a favorable guaranteed stream of income," Phillips asserts.



From left: attorney Phillips, personal managers Leopold and Guerinot

MONEY FOR AIR

"Then there's a dramatic change in the methodology for promotion," Johnson says. "Because of Web radio, it's a whole new ballgame for artists in that they can promote themselves, through alternate means of distribution, such as Amazon.com and mail-order. The big success in that area has been by Ani DiFranco, who had done it all by herself out of Buffalo. More and more artists will break away from majors to companies like Danny Goldberg's Artemis label. It could make the business more competitive and take us back to the '50s, when there were hundreds of record companies. Of course, [the Internet] still can't compete against the muscle power that BMG can put behind the Backstreet Boys. It's clearly a million-dollar effort to break out on a major scale, but it's now much easier to start a fire and fan the flames."

"As this digital revolution continues, it may turn out that artists will make a lot more money using their own distribution, Phillips says. "if, of course, they're well known; they might not need a label for [distribution]. But, if they're a new act, the Internet [distribution] won't work. It's hard for a new band to stand out when MP3 has got 54,000 new bands to choose from."

FIND THE RIGHT REPRESENTATION

With so much on the line for an artist, choosing the right attorney is of paramount importance. "Look for someone who has had experience in all areas, be it with new artists and superstars," Tenzer says, "someone who's on the cutting edge in terms of new technologies, has relationships throughout the industry, as well as passion for the music and a time commitment for the parties involved."

"Just ask around," Goldring continues. "This is a pretty small community. If you ask a number of people in different areas of the business, you'll find out who has integrity. You've got to do your homework. It's like looking for a good doctor. If a law firm has many very successful clients, that firm must be pretty good. Then again, there are a lot of great young lawyers who deserve a break and would give you more attention. For instance, if you start at the top and the big lawyers can't take you, they can recommend some smart up-and-comers. I do that all the time." ■

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BY DON JEFFREY

More than three years ago, a business manager and an investment banker fashioned what came to be known as the Bowie Bonds, ushering in a new style of music-industry financing.

The unique nature of that deal was that artist David Bowie sold $55 million worth of bonds backed by royalties from his catalog of 25 albums.

Since then, several firms have tried to carve out pieces of this new market, which is known as the securitization of music assets. Some have put together viable businesses; some have apparently fallen by the wayside. The first company to successfully market a music-bonds deal was investment bank Fahnestock & Co. Its banker, David Pullman, has since formed his own division within the bank, called The Pullman Group, designed to execute these transactions.


David Bowie

It was Pullman who, along with Bowie's business manager, Bill Zyshlat, engineered the Bowie bonds.

Besides The Pullman Group, the field now contains such players as Zysblat and partner Joseph Rascoff's investment firm, Entertainment Finance International LLC; and music-industry veteran Charles Koppelman's CAK Universal Credit Corp. Although these firms vary in the kinds of deals they do, the basic architecture of the transactions is similar.

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MUSIC&MONEY

Road Money
"Earn cash while you play!"

Label support and product endorsements can make touring a lucrative proposition, but everyone has to bite the financial bullet at one time or another. Ray Waddell counts the ways artists can make—and keep—revenue earned on the road.

Steady touring, along with radio and video exposure, remain the most important tools in breaking an act and maintaining a career.

But with the increased cost of getting an act out on the road, artist managers have had to look for ways to either defer costs or make touring as efficient as possible. Among the ways to do this are garnering tour sponsorship and assembling like-minded artists for tours.


Godsmack, Moonshine's Levy

Touring costs can fluctuate wildly. "All an agent or manager can control is what their act can make, not what they spend," says Buck Williams, whose Progressive Global Agency books such acts as R.E.M., Train, Guster, Everything and Widespread Panic. Williams cites such cost factors as whether the act travels by bus or van, carries its own sound and lights and is willing to cut corners.

"Some bands can tour for $5,000 a week or less and still make some money," says Williams. "They can do that if they're really careful, and quite frankly, very few are. We tell people that they've got to keep their sanity, but they've also got to keep something back to grow into. Whatever luxury you've got [on the road], you're not gonna ever want to give it up. Few people ever go backwards."

MERCHANDISING MOOLA

When touring dollars get tight, options include label support, sponsorships and merchandise sales. "Generally, all record company deals have some kind of tour support written in," says Williams. "Merchandise rarely makes you enough in the early stages to make much of a difference. You're lucky if you can do 50 cents a head."



Sponsorships, while not widely available to baby acts, are also tricky to make work, Williams says. "Any time a sponsor is involved, it's another source of revenue," he says. "You just have to maintain your integrity. It burns a lot of people out if you commercialize yourself. There's a fine line there, and every deal is different. You look at each case as it comes up—and the timing—with each individual artist. You have to be flexible and not be too greedy. We tell people that there's always tomorrow."

Developing a country act on the road appears to be a more expensive venture than with a rock act. "The big thing in country music is that bus," says Williams. "As a rule, country acts make more money quicker, but rock acts make more for a longer period of time, and more at the top end."

BUSES AND HOTELS

Clarence Spalding of the Titley-Spalding Company, managers of Brooks & Dunn, Chely Wright and Jerry

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$$ In The U.K: Managing Musicians' POTENTIAL

BY CHRIS FULLER

LONDON—Just as new media is making a dramatic impact on traditional music distribution and retailing, in Britain as elsewhere, it is also redefining long-established relationships within the industry itself.

Music's money men, for example, whose long-held role has been to guide their delicate creative charges through the potential minefields of tax, tour accounting, catalog valuations, royalty tracking and so on, now face the challenge of maximizing artist revenues across the shifting sands of digital distribution.

"What Andersen Consulting is now trying to do is to help our artist clients get used to the idea of themselves as 'brands' in the new media world," says Charles Sutherland, senior manager, media and entertainment strategy, with Andersen Consulting, which has compiled a study titled "New Media, New Value" on the music business.

"Our job," says Sutherland, "is to create value for them, to help the artists think through how to create new rights and then how to market those rights." Sutherland, whose current clientele features some of the biggest-earning names in the business, notes that "The newer acts, particularly, are wised-up on the idea of branding and the opportunities offered by, say, Webcasting and online distribution. But then some artists take a far longer-term view than others. Our job is to help find a balance—to make the most of current or new material while at the same time maximizing the potentials offered by back-catalog or archive."



All Oasis all the time?

SINGLE-ARTIST CHANNELS

For the future, Sutherland adds, the influx of broadband technologies and "truly interactive" TV will bring the biggest prizes: "Though it's not likely to happen for three to five years, the concept of single-artist channels is among the most exciting. An all-Oasis or all-Bruce Springsteen channel, for example, on which all activities can be aggregated and which can be fed across all platforms... this will transform the traditional ideas of promotion and marketing and really turn the business around."

For fast-growing U.K. financial-investment specialist Laing & Cruickshank, an offshoot of Credit Lyonnais, the trend pioneered by the Pullman Group for big-name artists like David Bowie, Rod Stewart and Iron Maiden to "securitize"—or float stocks and bonds against future streams of income—represents a particularly attractive area. But, as noted by L&C investment director Duncan Carmichael-Jack, "There are probably no more than 30 artists around the world with the kind of appeal and back-catalog to make securitization viable. Madonna is probably the last."

As Carmichael-Jack notes, the new breed of music stars "have far shorter, high-earning life-spans than their 1970s or 1980s equivalents. We seem to get them around album number four; earnings from the first two or three albums tend to pay for houses, cars and having fun."

INVESTMENT SEMINARS

With an emphasis on "long-term investment and wealth creation," L&C draws on a cross-media team to give its clients sound advice. "It's true to say that most artists do not tend to have a huge insight into the complexities of financial investment" says Carmichael-Jack. "Each of our clients has a team of two or three people to help them arrive at the best choices. We also offer screening services to ensure all investments made are ethical."

The staging of investment-oriented seminars, such as a recent Music & Money Matters event in London that attracted 300 U.K. music lawyers, accountants and managers, has also proven to be a useful means of client

Continued on page 45



"My **problem** lies in reconciling my **gross** habits with my **net** income" **Errol Flynn** 1909-59

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HOW MUCH IS THAT DEAL?

Continued from page 33

ation and launch of the group's first album is paradigmatic of the budgets and strategies in the indie community. "All in all, the record was done for under $10,000," reports Gordon, "which includes mixing and mastering and extensive pre-production. Of course, that means sleeping on couches, eating fast food and doing nothing but the work necessary to produce the master tape. Again, working with a young band in tandem with an experienced pro was a very nice mentor situation. Receiving a certain amount of goodwill from seasoned professionals, who can bring young bands up a few notches in quality, is important.

"Theo van Rock, who had engineered for the Rollins Band, was brought in by Chris. Theo had a studio in Brussels; we shipped the tapes over, Chris and Theo spent a great deal of time on the project (working on present costs and futures on the album), and the results sound like an album that cost $50,000 to $100,000 to make. There's a lot of sweat equity in this record. That's what we depend on. There is the risk that such a situation, with the wrong chemistry, can implode. With our budgets, there's really no room for error. The way the budget was planned out, every nickel was accounted for."

NOISE AVOIDANCE

Thirsty Ear plans an initial pressing of between 2,000 to 5,000 units for one of its new acts, allocating $1-$2 per unit



Regional travel: Car 44

for the marketing of the album. In the case of Car 44, the marketing plan is based on the time-honored regional breakout strategy, with micro-marketing centered on the band's mid-Atlantic home turf. "We can't hire lots of indie promoters and take out lots of retail programs on a national basis," Gordon allows. "What we do have is the ability to pinpoint the area where the band has a following and just inflame that part of the country. With a cost equation that works on your behalf, you have the real chance to affect the marketplace and have that effect radiate outward, to the Northeast, to the Midwest. You can control what you're doing on a basis of costs and marketing focus and overall efficacy in how you achieve your goals."

In contrast, Jay Cooper sees majors allotting $150,000 to $500,000 and more in promotion. "Today," he explains, "it's very expensive to rise above the competition and the noise in general. Promotion comes in several different forms. Generally, promoting a record has always been a record-company obligation, but some years ago the record companies decided they needed to hire outside promotion people to work their records. What they did then was to treat the cost of those hirings as a further advance, which would be charged against an artist's royalties. A typical compromise might be that 50% of independent promotion—usually for radio—would be charged to the artist, in which case we would negotiate limits to that, perhaps no more that $50,000 to $75,000. General promotion and marketing activities are not part of the deal, though. "

PUBLISHING PAYBACK

Equally attuned to the subtitles and near-infinite variables of a first-time signing is veteran music-publishing executive Kathy Spanberger, president of peermusic. As new acts are often signed to publishing deals well before inking with a label, Spanberger tracks the progress of fledgling careers, often becoming involved with the start-up financing necessary to get an artist's first album off the ground.

"If a band is already signed to a label, [our involvement] depends on what's needed, " says Spanberger. "It could be money per month to help support the group, whether they're in the studio or on tour, if record-company money isn't sufficient to pay their bills and their rent. Other times,

Continued on page 42

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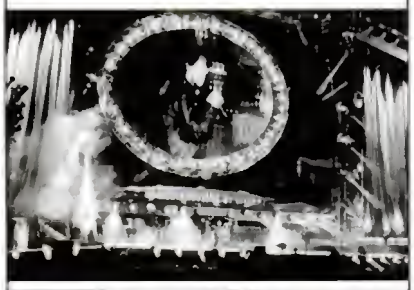
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HOW MUCH IS THAT DEAL?

Continued from page 40

publishing advances can go directly into selling records. If you had a choice, you'd like to pay an advance directly to the writer/artist and put some money into trying to protect the investment by helping increase the chance of selling records."

As for the advance attached to signing with a publisher, Spanberger reports, "I've heard everything from $250,000 to $500,000 for a first-time artist, for one album, or higher." She cautions that usually there is a reversion clause engineered into the deal, where the songs are kept for a specified amount of time and then revert to the artist. "[The advances] seem to get higher and higher every year. Every artist, of course, thinks they're going to sell a million records; most don't, so it's quite risky. Part of the advances these days can be money toward promotion. If there isn't a sufficiently healthy tour budget or radio-promotion budget, the publishers may be asked to aid in subsidizing these."

Spanberger concludes with a sobering thought: "As someone in my office says, 'Anything can happen to screw up your career.' You need a lot of luck, as well as money, along the way so that the pieces fall into place correctly. It's really tough. The head of a major label's A&R department recently told me that it costs $1 million to break a new artist. That's a lot of money, though it's spent in stages; if the record's not moving, they're not going to spend that much, but if it is moving, it can get up that high." ■

POP-STAR BONDS

Continued from page 36

QUARTER-MILLION-DOLLAR STREAM

The financiers are looking for catalogs of musical assets that are at least five years old and give off a stream of at least $250,000 in steady income every year. This income comes from royalties on publishing, co-publishing, songwriting, performances, production and record sales. The bankers review at least five years' wurth of financial data, perform audits, check contracts and research rights of ownership and legal obligations. The firm lends the artist or company funds collateralized by the assets. The loan, with interest, is repaid with the cash flow generated by those assets. Deals can take up to six munths to put together.

Pullman maintains that there are more than 1,000 musical artists worldwide who fit the criteria for securitized loans. The total music market, sources say, could be $200 million to $400 million a year.

These deals have pitfalls, though. According to Pullman, they can include missing royalties, incorrect royalty rates, litigation problems and disputes over songwriting credits. "We had a song where a guy came around 40 years later and said he was one-fifth writer of the song," says Pullman.

Most of the loans—which range from a few hundred thousand dollars to a reported high of $55 million in the case of Bowie—are for 15 years at interest rates calculated between 200 and 500 basis points above the 10-year Treasury note (which at press time meant rates ranging from 8.5% to 11.5%). The loans can be paid off earlier than maturity, which allows the artist to do another financing.

BUY BONDS

A large loan like Bowie's or a number of smaller loans can be bundled or packaged into a security that is then sold to private investors as a bond. This is the kind of thing that Wall Street has done for years with such obligations as home mortgages, credit-card debts and almost anything that can produce a steady, predictable flow of income over time. The buyer of the bonds is usually an institutional investor like an insurance company. Prudential Insurance bought the Bowie bonds, a 10-year security with a 7.9% interest rate. To attract buyers, the securitized loans receive investment-grade ratings from rating agencies like Moody's Investor Service.

Artists could, of course, just go to a bank and receive a loan. But the architects of securitized deals say their method is superior. These financiers explain that bank loans are generally for less money, shorter periods of time and at floating (rather than fixed) interest rates. Morever, the bank will usually require that the artist make personal guarantees for the repayment of principal and interest. The securitized loans are non-recourse, which means that the bondholders cannot force the artist into bankruptcy if cash flows don't meet expectations.

The bankers argue that these kinds of loans are beneficial for labels, as well as for artists. Under the old system, a performing artist or songwriter might go to his label or publishing company for advances against the royalties he

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would earn from his catalog.

"It puts more money in the system," says Pullman of the securitized deals. "Labels don't have to pay advances. It helps them sign new artists."

ARTIST OWNERSHIP

Artists who have taken this financial path like the deal because they get their money upfront and receive a big break on taxes, which are deferred. They also get to keep control over their catalogs and can do subsequent deals. "Under our deals, the artists can always sell their catalogs," says Pullman. "They still have ownership."

Pullman's group has concentrated on artists. Besides Bowie, he has done deals with songwriters Holland, Dozier, Holland ($30 million) and Duane Hitchings; and performer/songwriters Ashford and Simpson, the Isley Brothers and James Brown. He says he is exploring other areas of intellectual-property rights besides music. The same financing deals can be done with literary estates; book-publishing rights; TV syndication, animation and movie rights; apparel and sports licensing; and patents.

"We're definitely focusing on inventors and artists," says Pullman. "The companies have capital already." But Koppelman's investment firm, CAK, has focused on companies rather than individuals. It has made loans to independent labels TVT Records ($23 million) and Corinthian Records ($4 million) and Nashville-based performing-rights society SESAC ($29 million).

Deals under $30 million, says CAK co-founder Robert D'Loren, will be aggregated or pooled into bonds to be sold to investors. Recently, CAK announced an agreement with Deutsche Bank, which will provide financing for its transactions. D'Loren says this deal will allow CAK to expand into Europe, where Germany-based Deutsche Bank has a strong presence. "We're in the process of doing a music-related deal in Europe," says D'Loren.



Charles Koppelman (left), Robert D'Loren



David Pullman

CAPITAL TO GROW ON

CAK's partner and financing source had been Prudential Securities, which retains a minority interest in CAK. In a sign of the competitive nature of this new market, there has been litigation. Pullman has filed suit against CAK, claiming that it interfered with his business. He says the lawsuit is expected to go to trial this summer.

Commenting on Pullman, D'Loren says, "We're not really in the same business. That's an insignificant part of our business." D'Loren says CAK has talked to major labels about doing financing deals, but so far no transactions have been made. "It surprises me that majors haven't been more actively pursuing the capital markets," he explains. "If they need capital to grow, this form of financing could provide the lowest cost."

The other major player in this arena is Entertainment Finance International LLC, started by Bowie managers Rascoff and Zysblat and third principal Tom Cyrana. Their partner is Prudential Insurance (which is separate from Prudential Securities). Cyrana says the company has done "a few" deals but declines to list them because "we treat our relationships like banking relationships, confidentially." He does mention one transaction, with independent jazz compilation label 32 Records, a loan backed by the label's catalog of masters.

Cyrana says EFI is specializing in deals in the $5 million to $15 million range. When outstanding loans reach a total of $25 million to $40 million, they will be bundled, securitized and sold to Prudential Insurance.

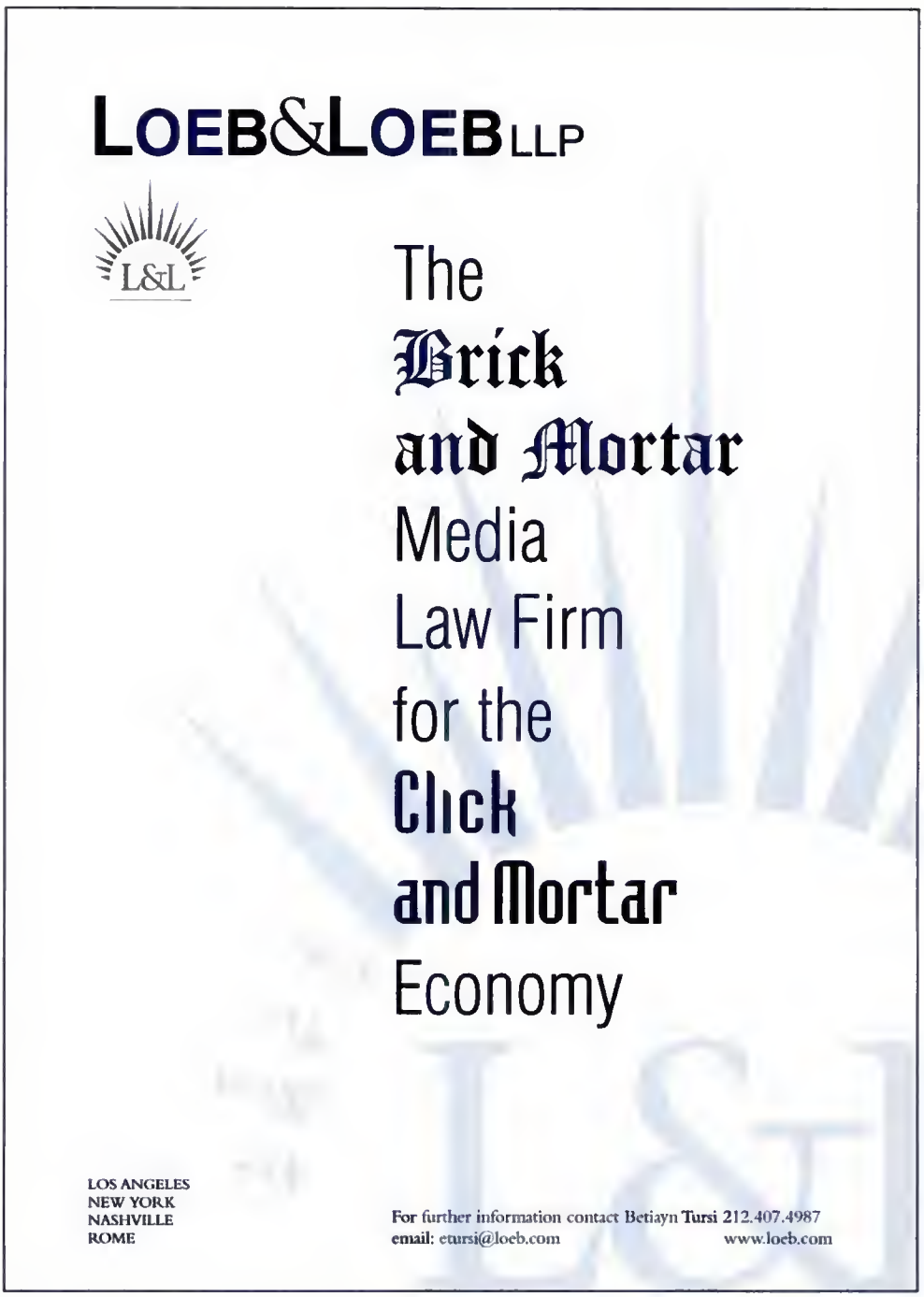
EFI may have an advantage in that Rascoff and Zysblat are business managers to a number of artists, including Bowie, the Rolling Stones, Soul Asylum and Joe Jackson.

GOING OUTSIDE

Other players have tried to tap the securitized music market but with little success. With much fanfare, Nomura Bank started an entertainment-securitization unit in late 1997 headed by Ethan Fenner, who had made his name in the asset-backed securities business for the Japan-based bank. One of his partners was music-industry veteran Irving Azoff. The company announced only one deal—a $15.4 million securitized loan to Rod Stewart in 1998. After that, the unit apparently dissolved.

Another firm, Global Entertainment Finance, made a $30 million loan to British heavy metal band Iron Maiden. Sources say the firm is now focusing on securitized loans outside the music business. ■





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ROAD MONEY

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Kilgore, says an act needs to take a look at why they're touring at all. "Touring is a very expensive venture, with buses, musicians, hotels and fuel, and nothing's going down," he says. "How do you defer costs? You can always go to the label, but one way to defer is not to go out until you're ready to go out."

Spalding says management and the act must determine why they should tour in the first place. "The first reason is radio, where you have to make an impact. People want to see you, and radio wants people to see you," Spalding explains. "Prior to the first song, or with the first song, what is an act worth as a ticket seller? Nothing. They're not even a name, they're just a song. So you have to image that act and get a brand out there."

Spalding says touring can cost as much as $4,000 to $5,000 a day, even for the baby acts. "You've got to figure $325-$350 a day for the bus, $155-$165 for a driver, five musicians at $200 each per day, a road manager for $300 a day, and fuel at about $100-$150 a day, plus per diems of $25 per day per person," says Spalding. "Then you've got payroll taxes of 14% on the musicians. Hotels are $70-$90 per room, with everybody doubling up. And that's keeping it to the bare bones."

Going the van route keeps costs down. Spalding says Kilgore is currently on the road in a van, doing a radio-appreciation tour. "Rock'n' roll does the van every day, but the country format has gotten spoiled at the baby level, largely because the fairs pay such good money," he says. "You can't take a baby rock act out and get fair dates."





Progressive Global's Williams (top), Rocketown's Donahue

MEANINGFUL SPONSORSHIPS

The amount of label support for a touring act is negotiable; labels tend to view touring expenses as part of the cost of promotion for a record or an act. Management has to eat costs, as well. "Sometimes there is a market you really want to go into, but you wonder if it's worth going in and losing $6,000," says Spalding. "Sometimes it's not."

Spalding agrees that sponsorships are a viable source of revenue for touring, but added that it's tough to negotiate meaningful dollars for developing artists. Brooks & Dunn, on the other hand, have garnered tour sponsorships dating back to a 1994 deal with Miller Brewing. "In Brooks & Dunn's case, what sponsorships do is give us the money to put on a big show every year," says Spalding. "Historically, we go out with eight trucks, but, on the tour with Reba [McEntire] (with Mobil as a sponsor), we had 22 trucks. It certainly lessens the pain of touring when you know you have 'x' dollars before you leave."

But with the baby acts, everybody has to bite the financial bullet. "Jerry Kilgore is not making a nickel on this tour," says Spalding. "A lot of times, the agency will take 10% or a reduced commission. And, as management, we don't even commission our acts in the development stage. I always say 15% of nothing always comes up nothing every time I hit the calculator. You've just got to do what you can and hope you end up with a Brooks & Dunn or Chely Wright."

OPPORTUNITIES EXIST

While developing acts may find it tougher to secure tour sponsorships, opportunities are out there at all levels, according to Bruce Eskowitz, executive VP of SFX Marketing, who says the general climate for tour sponsorships is great. "There are lots of companies calling us that want to be involved in music," says Eskowitz. "It runs the gamut, from companies wanting to be part of the biggest tours to people who want to get involved with club dates."

Tour-sponsorship dollars can range from as high as seven figures to as low as $100,000, Eskowitz says. While stadium tours such as the Nokia Presents the George Strait Chevy Truck Country Music Festival bring in huge sponsor investment, Eskowitz also put together such deals as Cutty Sark's sponsorship of club tours by Godsmack and Jimmie's Chicken Shack.

The amount of money available depends upon what the artist is willing to do, whether it's a straight tour sponsorship, a title sponsorship or includes an endorsement. "The Backstreet Boys' relationship with MCY.com looks a lot different from the Nokia deal with George Strait," Eskowitz says. Solicitation is a two-way street. "Right now, we're looking for specific tours for a number of companies, and we're also calling companies that we'd like to have involved in tours," says Eskowitz. "And it's not just for the top-level bands. We're working on a number of deals with new up-and-coming bands."

JOINING FORCES

In order to get niche-market acts on the road and in front of listeners, independent labels have done well by putting their entire roster on the road in a cost-efficient manner. A good example of this strategy is the "A Night In Rocketown" tours, produced by Rocketown, the Nashville-based contemporary Christian label. A second "Rocketown" tour, featuring the label's entire roster of Chris Rice, Watermark, Ginny Owens, and Wayne Kirkpatrick, began March 23 in Columbus.

"We did a 16-date test-run last fall, and it was very well-received," says Don Donahue, president of Rocketown. The idea for the acoustic Rocketown tour was pulled from popular Nashville-area songwriters-night shows and has gone a long way toward building label loyalty toward Rocketown, Donahue says. "It is an efficient way to tour," he admits. "We go out on one bus, with limited production, enhanced by the [local] promoters."

Donahue says he wanted to make ticket prices a "non-issue" with consumers. Top tickets are $12. "That's why we sold so many tickets last year," he says.

If it weren't for the "Night in Rocketown" tours, Donahue says he would have a more difficult time exposing his artists, save through supporting slots. "Chris Rice opened for Michael W. Smith on Michael's last theater tour, and Watermark opened for Point Of Grace," he says, adding that such opportunities are limited. Meanwhile, Rocketown has released "A Night In Rocketown," a live album culled from last year's tour.

Donahue says the label underwrites touring expenses. "We write the checks to fill in the gaps," he explains—which is written off as the cost of promoting an artist. "Sometimes, you have to buy an opening-act slot, and at the last minute you're never sure how this will translate. "We think the Rocketown tour is a wonderful vehicle for artist development."

ELECTRONIC TOURING

Another niche label that has benefitted from touring as a package is Moonshine, a California-based electronic imprint. In its fourth national effort, Moonshine has landed corporate sponsorship in Listen.com for Moonshine Overamerica.

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legitimize a form of music that had previously been limited to the club scene and loosely organized all-night raves. "We wanted to put together organized routing, but traditional booking agents weren't interested," says Steve Levy, president of Moonshine. The Moonshine Overamerica 2000 tour was booked by Paul Morris at AM Only, an agency specializing in DJs and electronic artists. Acts on the tour include Carl Cox, Superstar DJ Keoki, Cirrus, Micro, AK1200, Christopher Lawrence and John Kelly.

Moonshine created an electronic-music brand with the first tour, with promoters using the same promotional materials. In 1997, the label did 14 shows and booked 22 for 1998, with the acts traveling by bus. Promotion includes retail programs with Sam Goody. Levy says his company looks at the tours as an investment, and, indeed, sales have been boosted. Now, with a cash investment from Listen.com, the tour is poised to grow even more. "This year, we're probably finally going to be in a break-even situation," says Levy. "We've brought some added production values to the show."

Moonshine had been approached by potential tour sponsors in the past, but nothing seemed to be the right fit until the arrival of Listen.com, a directory of digital music. "Electronic music and Internet convergence has validity with our fan base," says Levy. "We built the Moonshine brand over the years as a quality place to get electronic music, and we didn't want to mess that up."

The Moonshine tours have helped establish electronic music's status on the road. "A lot of tours tried to be the be-all and end-all of electronic music, and it didn't work," notes Levy. "Ours did because we knew the street." ■

$$ IN THE U.K.

Continued from page 38

recruitment for L&C.

Since signing up its first big-name client, The Bay City Rollers, in the mid-1970s, U.K. business management company MGR has amassed a star-heavy roster and developed into one of the U.K. field-leaders. For senior partner David Ravden, the company's reputation as an "artist's company" and its talent-friendly culture are elements central to its success.

"In the music business probably more so than anywhere else, artists do become incredibly reliant on their business managers," says Ravden. "Very few of them have the aptitude, desire or ability to deal with that side of their life. A full-service agreement with us usually means a cradle-to-grave arrangement whereby we'll take care of literally everything involving paperwork, money and more. This will mean running [the artists'] bank accounts, paying their bills, sorting out their tour accounts, negotiating record and publishing contracts, checking their royalties—and, while they're away, buying their homes and feeding their goldfish!"

ACCOUNTING FOR MICHAEL

Ravden, who was George Michael's expert witness in the artist's headline-grabbing Sony dispute, says the "financial nannying" aspect of the job requires a particular mindset. "I think when people walk in here it does not feel like coming into a firm of accountants. Accountancy is but one of the things we do. Rather, I think everyone who works here sees it as a music-services company."

One particular area of MGR expertise, developed through strong contacts with business-management firms in New York and Los Angeles, is tax arrangements for U.S. artists visiting the U.K. or Europe. "We negotiate special deals with the relevant European authorities on the amount of tax they withhold," says Ravden. "This can make a tremendous amount of difference in terms of profits. The tax consideration can even dictate whether a tour goes ahead or not."

INSURANCE POLICY

From an insurance viewpoint, Bob Taylor, joint-chairman at leading U.K. company Robertson Taylor Insurance Brokers, notes how far the industry has come since 1977, when the company was founded. Back then, says Taylor, no specialist-insurance coverage existed and only a few, brave, Lloyds underwriters would consider offering coverage for "safe" live occasions like sports events or classical concerts. World tours by "live fast, die young" rock bands was, of course, out of the question.

These days, says Taylor, "we would normally get involved three months or even a year upfront of the tour taking place." Now employing over 70 specialist personnel, and with offices in London, Paris and New York, Robertson Taylor has striven to educate the insurance market to the needs of the live music sector—and, conversely, to teach events organizers "of the benefits of good risk management." ■

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▶ **NEIL YOUNG**
Silver & Gold
PRODUCERS: Ben Keith, Neil Young
Reprise 41305
Young is never better than when he leaves the quirks and gimmicks to others and be opts to simply strum his guitar and sing. To that end, "Silver & Gold" is a gift to die-hard fans—a wonderfully subtle, often moving collection of acoustic tunes that illuminates Young's incomparable tunesmithing and a voice that can deliver volumes of emotion and subtext in a simple phrase. Much of the set exudes the tone of a man looking back and assessing the highs and lows of life. This is particularly true of the wistful "Buffalo Springfield Again," on which Young lovingly cradles his memories of his tenure with that band. "Silver & Gold" is complemented by the simultaneous release of a 62-minute DVD and home video, which was shot by director L.A. Johnston during a Young solo concert in Austin, Texas, in 1999. It's a pleasant companion to the latest in an ever-lengthening line of essential Young recordings—and sure to please fans who have been unable to catch Young in a live setting.

ORIGINAL BROADWAY CAST RECORDING
Marie Christine
PRODUCER: Jay David Saks
RCA Victor 63593
With the wondrous Audra McDonald as its star, "Marie Christine" played a limited engagement at New York's Lincoln Center last winter. This CD is in itself an accomplished cast album of the show, whose Southern roots has elicited a remarkably adept electic score from Michael John LaChiusa, which has been adroitly orchestrated by Broadway master Jonathan Tunick. If anything is awry it is LaChiusa's lack of strongly persuasive melody, an approach that LaChiusa has publicly stated is not a well-spring of his musical theater craft. For those who consider this a vital failing, they will nevertheless hear words and music that can't be easily dismissed.

SPOTLIGHT



MIRIAM MAKEBA
Homeland
PRODUCERS: Cedric Samson
Putumayo Artists PUTU 164
On April 25, two days before South African Freedom Day, which commemorates the day all South Africans achieved the right to vote, Putumayo will unveil "Homeland," the greatly anticipated follow-up to Makeba's last album, "Sing Me A Song." Throughout the 10-song set, Makeba, who went into exile in 1959 and who 31 years later returned home to South Africa (at the urging of Nelson Mandela), offers words of wisdom as she explores the pain of exile and the joy of coming home. Buoyant and uplifting, tragic and bittersweet, forgiving and cathartic, the songs on the rhythmically savvy "Homeland" cover much emotional terrain, including the autobiographical "In Time," the unity-building "Masakhane," and the self-explanatory title track. The set's first single, "Pata Pata 2000"—a spirited cover of the singer's 1967 hit, "Pata Pata"—is positively jubilant with its dancing-in-the-streets vibe. On the same day, Putumayo is also scheduled to release "South African Legends," a compilation that, in addition to Makeba, features Hugh Masekela, Ladysmith Black Mambazo, Juluka, and West Nkosi, among others. Part reflection, part celebration, "Homeland" and "South African Legends" need to be heard.

SPOTLIGHT

REBIRTH BRASS BAND
The Main Event: Live At The Maple Leaf
PRODUCER: Jerry Brock
Louisiana Red Hot Records 1116

COOLBONE SWING TROUPE
Bone Swing
PRODUCER: Steve Coolbone
Louisiana Red Hot Records 1122
The 2000 New Orleans Jazz & Heritage Festival is due to detonate Friday (28) and runs through May 7, and two highlights of the sizzling outdoor rhythm picnic are certain to be the incendiary Rebirth Brass and the funky street bounce of horn ensemble Coolbone. The "Maple Leaf" live set reveals why Rebirth is one of the killer boulevard bands on the planet as it explodes with the brilliant "Blackbird Special" and keeps the heat on until "We Come To



Party," leaving everything in glorious cinders. Meanwhile, Coolbone departs from its distinctive hip-hop mandate (the act's 1997 "Brass-hop" set on Hollywood Records was one of the most pathbreaking hip-hop releases of the '90s) to mine tradition in search of new edges and angles on joyful versions of "Bye Bye Blackbird," "Blow That Horn," and infectious new originals like "Multitude Of Blues." Despite a few rough patches on "Bone Swing," (which remind the listener that Coolbone needs to return to the brass-hop sound it originated), both these unvarnished records are loose and sweaty fun, reminding the nation that New Orleans is still pointing R&B, jazz, and hip-hop to where the party is.

R&B/HIP-HOP

★ **CARL THOMAS**
Emotional
PRODUCERS: various
Bad Boy/Arista 78612-73025
Having hit the ground running with the percolating single "1 Wish," crooner Carl Thomas shifts into romantic overdrive on his debut album—and that's a good thing. Best known as the voice rappers love (Notorious B.I.G., Black Rob), Thomas deservedly takes a giant step to the forefront on this 17-track debut. Thomas' tasty tenor soothingly wraps itself around such smooth joints as "Giving You All My Love" (with Kelly Price), "Lady Lay Your Body," "Summer Rain," and "My Valentine." With help from such friends as producers Heavy D, Chucky Thompson, Mario Winans, Deric "D-Dot" Angelettie, and others, Thomas crafts his own brand of new-millennium soul while paying homage to the original grooves of the '70s and '80s. So pop on the shades as you turn up the volume: R&B's future is indeed bright.

SPOTLIGHT



MARIANNE FAITHFULL
Vagabond Ways
PRODUCER: Mark Howard
Instinct Records INS515
For the average contemporary artist, five years is a long time to wait between albums—and that's exactly how long it's been since Faithfull's last pop/rock album, "A Secret Life." Although contemporary, Faithfull is, thankfully, far from average. Steeped in memories (both real and imagined), "Vagabond Ways" finds the singer/songwriter delivering a painful yet exhilarating collection of songs that detail the joys and (more often than not) pains of traveling along life's highway. It's safe to say that fans of the singer's past recordings, especially "Broken English" and "Dangerous Acquaintances," won't be disappointed. Collaborating with Faithfull on the 10-song set are songwriters/musicians Daniel Lanois ("Great Expectations"), Roger Waters ("Incarceration Of A Flower Child"), and longtime collaborator Barry Reynolds ("File It Under Fun From The Past"). Songs penned by Leonard Cohen ("Tower Of Song") and Elton John and Bernie Taupin ("For Wanting You"), as well as backing vocals by Emmylou Harris ("Marathon Kiss"), also figure into the bittersweet reality of "Vagabond Ways."

SPOTLIGHT

TONI BRAXTON
The Heat
PRODUCERS: various
LaFace/Arista 3008-26069
It's been four years since Toni Braxton took us on her flight of fancy with the No. 1 single "You're Makin' Me High." Now—after settling a well-publicized legal skirmish with record company management—LaFace's first lady of song is back with her long-awaited third album. With trademark vocals in hand, Braxton doesn't stray too far from the tried-and-true formula of lush midtempo tunes and ballads that made her a household name in the mid- to late '90s. Prime examples: the title track, the Diane Warren-penned "Spanish Guitar," "You've Been Wrong," and "Never Just For A Ring." But it's a looser Braxton who shines



on the 12-track set's best cut, "Gimme Some" (featuring a rap guest shot by TLC's Lisa "Left Eye" Lopes), and the Rodney Jerkins-penned/produced top 10 single "He Wasn't Man Enough."

VITAL REISSUES®

JAMES TAYLOR
JT
PRODUCER: Peter Asher
Columbia 69801

JAMES TAYLOR
Flag
PRODUCER: Peter Asher
Columbia 69802

JAMES TAYLOR
Dad Loves His Work
PRODUCER: Peter Asher
Columbia 69803

JAMES TAYLOR
That's Why I'm Here
PRODUCERS: James Taylor, Frank Filipetti, Peter Asher
Columbia 69804

JAMES TAYLOR
Never Die Young
PRODUCER: Don Grolnick
Columbia 69805

The first five Columbia recordings by a deserving recipient of Billboard's prestigious Century Award have been



remastered for rerelease. The sets provide a smorgasbord of material, ranging from universally revered gems like 1977's Grammy-lauded, multi-platinum "JT" to delicious acquired tastes like 1979's "Flag." What becomes apparent while trekking from one set to the next is that Taylor's knack for vivid storytelling has never wavered, even when his musical styles have fluctuated from folk to pop, with occasional detours into rock and blues. Of course, he's always been at his best within more intimate confines, as beautifully evidenced on "Millworker" from "Flag," as well as on "I Will Follow" from 1981's "Dad Loves His Work." That said, there's no denying that revisiting such lively gems as "Your Smiling Face" from "JT" and "Stand And Fight" from "Dad . . ." will be like re-connecting with a great old friend—one whom time hasn't diminished.

JAZZ

★ **GARY BURTON**
Libertango—The Music Of Astor Piazzolla
PRODUCERS: Gary Burton, Marcelo Morano
Concord Jazz CCD 4887
The Grammy-winning veteran jazz vibraphonist once again joins alumni of the late new-tango king Astor Piazzolla, this time focusing on the composer/performer's more popular songs as well as his contrapuntal music and fugues. The album could become as enduring a cross-fertilization classic as the '60s jazz/samba collaborations of Stan Getz and the originators of bossa nova. The reasons are simple: the inherent melodic timelessness of the great Piazzolla's melancholy tango compositions and the appealingly elastic sense of time and improvisatory grace of the performers. As a young man, Burton met Piazzolla in 1965 and briefly toured and recorded with him in the '80s. Like then, he plays the group-member part here. Not enough praise can be heaped on the virtuosity and soulfulness of the other members: guitarist Horacio Malvicino, violinist Fernando Suarez-Paz, *bandoneónist* protégé Marcelo Nisinman, bassist Hector Console, and pianists Pablo Ziegler and Nicolas Ledesma.

LATIN

▶ **ANA GABRIEL**
Eternamente
PRODUCER: Ernesto Abrego
Sony Discos 83817
Gabriel's tastefully arranged collection of mostly Latin American classics offers a fresh alternative to mediocre, like-minded projects currently flooding the Hispanic market. In addition, the raspy-voiced Gabriel's always-urgent delivery is expertly complemented by soothing harmonies from backing vocalists Analí and Carlos Cabral, the latter of whom also skillfully plays acoustic guitar and *requinto*. Any midtempo romantic track could qualify as a hit, including the pair of Gabriel-penned entries: "Por Ti" and "Más Que Un Simple Amor (Te Quieres Engañar)."

★ **JENNI RIVERA**
Qué Me Entierren Con La Banda
PRODUCER: Pedro Rivera
Fonovisa 10005
Overlooked *banda* siren turns in a spirited batch of oom-pah anecdotes about a variety of romantic situations. Rivera's distinctively sharp, high voice and spry delivery meld effortlessly with bright musical

(Continued on next page)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Michael Paoletta**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

(Continued from preceding page)

backdrops that feature belching tuba blasts, punchy trumpet flourishes, and squiggly clarinet lines. Regional Mexican radio will readily add surprisingly assertive and soulful narrative "Ni Estando Loca," tender confessional "Mañana (Te Acordareas)," pleading ballad "Como Tú Decidas," or snappy jig "Son Habladas." Amorous fare is nicely offset by slice-of-life tales like "La Reina Del Palenque" and "Sinaloa . . . Princesa Norteña."

WORLD MUSIC

★ **BAU**
Inspiração
PRODUCER: Jose da Silva
Tinder Records 42858302
Many thousands around the world have been captivated over the past few years by the lilting, lamenting *morna* (a mournful blues-type song) of Cape Verdean songstress Cesaria Evora. Stepping out of Evora's shadow for the first time is her bandleader—virtuoso 12-string guitarist and *cavaquinho* ace Rufino Almeida, nicknamed Bau. On this beautifully produced album, he and his octet play exquisite instrumental variations on morna and the various other forms of rhythm and tune that make up Cape Verde's musical melting pot. Such inspired compositions as Bau's "Morena" hrim with laugh-to-keep-from-crying melodiousness; it's a sound that should emanate from big-city cafes the world over, since the music is ideal for either dancing with a loved one or pining after the one who got away. Northern California indie Tinder licensed this '98 recording for North America from the Paris firm Lusafrica. Racked by Caiman Distribution of Miami. Or contact 415-491-0733.

CLASSICAL

★ **PETER SERKIN**
The Ocean That Has No West And No East
PRODUCERS: Philip Traugott, Peter Serkin
Koch International Classics 3-7450
One of the great pianists of our time, Peter Serkin is a deeply intelligent, probing artist. It's sad that much of his award-winning discography is out of print. Thank goodness that this astutely conceived recital was rescued from the RCA vaults—and bravo to Koch for issuing it. "The Ocean That Has No West And No East" can be considered a companion to his premiere set, ". . . In Real Time," as well as to his definitive collection of Toru Takemitsu works from 1996. (Perhaps no Western musician was as close to the Japanese master as Serkin.) Artful memorials for Takemitsu by Peter Lieberson and Oliver Knussen are included, along with Takemitsu's affecting lament for Messiaen. The kaleidoscopic "Canteyodjaya" by Messiaen is also here, as are works by Webern, Wolpe, and Charles Wuorinen. Serkin relays it all with the spiritual focus and beautiful tone that characterize the most communicative music-making.

CONTEMPORARY CHRISTIAN

LISA BEVILL
Lisa Bevill
PRODUCER: Cliff Downs
Ministry Music MMD4282
Though she recorded three successful albums for Sparrow (this is her first for Ministry Music), Lisa Bevill is one of those artists whose recognition and acclaim have yet to match the scope of her considerable talent. She's a passionate, gutsy vocalist—possessing one of those female voices with a meaty resonance that infuses a lyric with authority. After taking time off to "re-prioritize" her life, Bevill returns with a powerful collection of songs, six of which she penned herself. "Something Worth Dying For" is a standout cut about commitment. "Life Is A Mystery" was written for the girls who attend a camp Bevill developed, and it encourages girls to slow down and enjoy their youth. Other prime cuts include "No Turning Back," "Come Back To Me," "Ride," and "How Strong He Is." This is a stellar package revealing a dedicated artist in peak form. It should garner renewed support at Christian radio and retail for this gifted artist.

GOSPEL

★ **DONNA McAFEE**
So Blessed
PRODUCERS: Geoff Gill, Takashi Furukawa, Kenneth Gregory, Donna McAfee
Songbird 8631540174
A seasoned session singer, McAfee leaps from the wings with this head-spinning solo debut. She puts her heavenly four-octave range to spectacular use on the memorable, self-revealing R&B/AC ballad "I Will" while showing comparable command of edgy R&B jams with the kicking, solid hip-hop of "2 Be Real." She soars on "More Like You," a smooth, jazzy R&B groove, and is simply radiant on the richly orchestrated pop ballad "Come To Jesus." The hooky "How Beautiful You Are" is a multi-genre natural with a strong shot at gospel, R&B, and dance formats. But perhaps the greatest surprise comes when McAfee uncorks awesome classical chops on a simply stunning a cappella "Ave Maria." In lesser hands, it could've been too much of a conceptual stretch, but McAfee fits it right into the flow on the sheer strength of her singular artistry and commitment to whatever she sings. This is a power-packed sleeper just waiting to explode. Contact 818-754-4460.

NEW AGE

★ **JHNO**
Membrane
PRODUCER: Jhno
Delicate Ear der006
Jhno is a musician whose touchstones lie between the dreamy explorations of the Miles Davis Quintet with Herbie Hancock and the ambient excursions of Brian Eno. One of the mainstays of the San Francisco ambient group Spool, Jhno takes the act's improvisational leanings and gives himself over to languid, hazy dreamscapes on "Membrane." Jhno is melodic, without ever stating an overt melody, and rhythmic, but with electro-grooves that pulse and ebb, like a computerized Jack DeJohnette in a trance state. As his electric Fender Rhodes piano drifts pensively across ephemeral structures, there's an intellectual cool in Jhno, like an architect pondering his designs. There is lack of resolve in Jhno's music, as if it's always in a languorous state of becoming. He ends the album with a haunting 11-minute excursion, "Resonance," that is luxurious in its morphing atmospheres and slowly building pulse, with melodies seeming to evaporate in the air.

★ **JEFF PEARCE**
To The Shores Of Heaven
PRODUCER: Jeff Pearce
Hypnos hyp2022
In the early 1970s, King Crimson's Robert Fripp broached the concept of the solo electric guitarist, layering and looping his instrument into expansive, textured paintings in the air. Since then, many guitarists have followed that model, and one of the best is Jeff Pearce. On "To The Shores Of Heaven," his fifth solo release, he continues creating a serene ballet, a balance of windswept designs and delicately laced pirouettes. A purist, he generates all sounds on "To The Shores Of Heaven" from his electric guitar, albeit processed, looped, and layered in a fragile airbrushed architecture. Even the percussion on the quietly tribal "Doubt On Dark Waters" is from a guitar. Pearce's music literally shimmers, with violin-like guitar layers dotted with delicate, finger-picked melodies. On pieces like "Sudden Light," he reaches a majestic contemplation. Contact mgriffin@hypnos.com.

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ **SMASH MOUTH Waste** (3:24)
PRODUCER: Eric Valentine
WRITER: Greg Camp
PUBLISHER: not listed
Interscope Records 10038 (CD promo)
There may have been a time when most of us looked at California-based Smash mouth as a fun party band of the moment, but current album "Astro Lounge" has proved otherwise, with 3 million copies sold to date and a trio of hit singles: "All Star," "Then The Morning Comes," and "Can't Get Enough Of You Baby." The latest down the pike is the outfit's first ballad, which slows the tempo without depleting the band of its kitschy persona. This is a serious hallad, yes—talking about the sullen regrets of a relationship—but still signature with its armload of lounge ties, dreamy guitars, a xylophone, and the distinctive vocals of lead Steve Harwell. This groovy single works on all levels and should have no trouble taking this hardworking band to its greatest heights yet. A truly nice testament to this band's real skills.

★ **FIVE Don't Fight It Baby** (3:04)
PRODUCER: Steve Mac
WRITERS: S. Mac, W. Hector, A. Tennant
PUBLISHERS: Rokstone Music/Rondor Music London, PRS
Arista 3758 (CD promo)
While quintet boy hrigade Five had a major hit in the U.S. a few years back with "When The Lights Go Out," its primary success has been overseas. Arista has taken its time bringing this first single from the act's upcoming second album, "Invincible," to the streets here, but if the current youth tidal wave that 'N Sync has taken to new heights is any indication, the timing couldn't be more ideal. Five's brand of highly melodious, hook-filled pop is distinguished by a bit more of a street sound than that of the group's contemporaries, witnessed here via a ruhbery bass beat and a vocal that showeases a little more grit than most. But once the chorus hits, "Don't Fight It Baby" marches right down the Mainstream Highway, and to grand effect. This is an extremely well-crafted vehicle for the top 40 airwaves, with an anthemic, sing-along chorus that should strike a winning chord as kids close the school year and begin to search out summer mantras. It's easy to see Five partnered with windows down, hands flapping, and voices raised. Programmers should jump right on this bandwagon.

★ **SASHA If You Believe** (4:17)
PRODUCERS: Michael B, Pomoez di Lorenzo
WRITERS: Grant Michael B., P. di Lorenzo, P. Smith
PUBLISHERS: Edition Click II/Musik-Edition Discoton, ASCAP
Reprise 100161 (CD promo)
When it was first released several months back, U.S. programmers failed to hear the magic in this hip offering from Germany's Sasha. But with his recent win at the nation's Echo Awards as best national newcomer, Reprise is giving a second promotional push to this deserving artist. "If You Believe" is clearly the stuff that hits are made of, with its easygoing pace and cool George Michael-esque vocal. Sasha makes the ears feel good—and he ain't too bad on the eyes, either. He is already a success in Austria, Switzerland, Denmark, Greece, Portugal, and elsewhere, so this artist's time has truly arrived in the States. For a more intimate glimpse, check out his video and soundclips at sashaweb.com.

R & B

▶ **MARIAH CAREY FEATURING SNOOP DOGG Crybaby** (4:31)
PRODUCERS: Damizza, Mariah Carey
WRITERS: M. Carey, H. Hersh, Snoop Dogg, T. Lorenz, T. Gatlin, G. Griffin, A. Hall, T. Riley
PUBLISHERS: Sony-ATV Songs/Rye Songs/ATV Tunes/EMI-Virgin/Cal-Gene, BMI; WB/Howie Hersh/Smitty's Son/H. Bomb H./Zomba, ASCAP
Columbia 12714 (CD promo)
While top 40 radio digests the diva ballad "Can't Take That Away From Me," R&B and hip-hop tastemakers are offered this sultry, groove-laced number. Musically, it's deep in the pocket of current trends (and

NEW & NOTEWORTHY

LARA FABIAN I Will Love Again (3:45)
PRODUCERS: Mark Taylor, Brian Rawling
WRITERS: P. Barry, M. Taylor
PUBLISHER: Rive Droite Music Publishing, MCPS/PRS
REMIXERS: David Morales, Hex Hector, Thunderpuss
Columbia Records 79375 (CD promo)



Columbia Records is taking quite a chance with its new golden treasure, Lara Fabian, among the most promising female vocalists to be fired out of the publicity machine since Celine Dion a decade ago. The label has chosen as her U.S. debut single a pure dance song, something radio often seems hesitant to embrace (witness Tina Turner's "When The Heartache Is Over"). But if programmers are able to get over their narrow playlist methodologies and put this instantly accessible would-be hit where it belongs—in heavy rotation—listeners will be staring open-jawed at their radios, wondering whom this astonishing voice belongs to. "I Will Love Again" has a broken-hearted Fabian proclaiming strength in the midst of turmoil, swearing that love will come her way once more. This singer/songwriter brings with her the goods: an amazing, sky-sweeping delivery that packs emotion behind the beat and the kind of powerhouse chops that you're simply not going to believe. In fact, "I Will Love Again," commandeered by the hitmaking team of Paul Barry, Mark Taylor, and Brian Rawling (Cher, Enrique Iglesias), merely hints at what's around the bend with the upcoming release of Fabian's self-titled album, a collection of drama-soaked ballads that will leave even the stoic reaching for hankies. This musical artisan comes by way of Quebec, where she has already sold 6 million albums in just the past two years. A master of French and Italian (she was born in Belgium), she makes her first foray into English here. Consider this your introduction to an artist with the potential to be the next big thing; she's extraordinary.

It makes excellent use of a slice of Guy's "Piece Of My Love"), and it inspires Carey to deliver one of her more raw and ultimately adventurous vocals to date. She deftly contrasts whispery vamps and fluttering harmonies with a guttural rant that is as soulful as it is aggressive. While listening to her play with the instantly memorable melody, it's clear that Carey's having the time of her life with the song. For that reason alone, this is a single for all radio programmers to embrace—not just R&B/hip-hop specialists. Factor in a fun guest rap by Snoop Dogg and you've got the makings of yet another much-deserved hit from the singer's fine "Rainbow" opus.

▶ **DONELL JONES Where I Wanna Be** (4:13)
PRODUCERS: Donell Jones, Kyle West
WRITERS: D. Jones, K. West
PUBLISHERS: Checkman Music/Warner-Chappell Music/Ness, Nitty & Capone/Willarie Music/EMI Music Publishing, ASCAP
Untouchables/LaFace 4445 (CD promo)
Donell Jones scored his first hit with the midtempo debut single "U Know What's Up." Jones looks to score gold again, and beyond, with his second single, the lush title track from "Where I Wanna Be." In direct contrast to his gold-selling debut, this track finds Jones offering a smooth serenade and sounding a little like a young Stevie Wonder. The song tells a tale of introspection, as Jones has to decide where his life is going. "Where I Wanna Be," with its deep emotional base and catchy hook, is already racking up spins across the country. It looks like Jones may return to the top of the charts with this red-hot love song.

IDEAL FEATURING LIL' MO Whatever (3:51)
PRODUCERS: KayGee, Kobie, Eddie Berkeley
WRITERS: K. Gist, E. Berkeley, K. Brown, R.L. Huggar
PUBLISHERS: Divine Mill Music-Warner-Chappell/Fingazgoal Entertainment, ASCAP; Songs For Children/Uh Oh Entertainment-Ensign Music, BMI
Virgin Records (CD promo)
After two well-received ballads, "Get Gone," and "Creep In," Ideal steps up the pace and releases the ready-for-summer single "Whatever." Produced by KayGee of Naughty By Nature and featuring the writing and vocal talents of Next's R.L. (that's him on the intro), "Whatever" is the perfect carefree, dancey track that you'll likely hear all summer long. It just has that feel of hot, sunny, summery days, when people hang on the porch steps or barbecue in the backyard. As a matter of fact, it may remind listeners of Next's smash 1998 single "Too Close," which also had the KayGee touch. That song was a summer sensation but continued to dominate airwaves through fall and winter 1998. Ideal can only hope radio feels the same way about "Whatever." Already, several stations in major markets around the country are jumping on the track. Since "Whatever" was just recently completed, it is not featured on the original shipping of the group's self-titled debut album but will be included on all future pressings of the set.

COUNTRY

▶ **MONTGOMERY GENTRY Self Made Man** (3:29)
PRODUCER: Joe Scaife
WRITERS: J. Knowles, W. Varble
PUBLISHERS: Sony/ATV Songs, Starstruck Angle Music, BMI
Columbia 41850 (CD promo)
These two have become the poster boys for turbo-charged, testosterone-driven country, but on this latest outing, Eddie Montgomery and Troy Gentry slow down, get a little vulnerable (well, as tender as these two tough guys can), and demonstrate that they can be just as effective when they turn down the tempo and hillbilly bluster. Penned by Jay Knowles and Wynn Varble, the single is a well-written song about a man confessing to the mistakes he's made in a failed relationship and admitting that as miserable as he is, he has no one to

(Continued on next page)

SINGLES: PICKS (▶). New releases with the greatest chart potential. CRITICS' CHOICES (★)- New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY. Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Michael Paoletta** (N.Y.)

SPOTLIGHT



PEARL JAM Nothing As It Seems (5:23)
PRODUCERS: Tchad Blake, Pearl Jam
WRITER: J. Ament
PUBLISHER: not listed
Epic 12717 (CD promo)
Pearl Jam has once again thrown radio a curve with "Nothing As It Seems," the first single from the band's long-awaited "Binaural" album. Some speculated that the group would move to capitalize on the runaway success of last summer's cover of the '60s pop hit "Last Kiss," which shot to No. 2 on the Hot 100 and earned Pearl Jam its highest chart showing ever. But, in typically reluctant fashion, "Nothing As It Seems" is no token pop song. This slowly unfolding track is moody and dark, marked by guitars that kick off the cut with acoustic strumming, then eventually explode into white-hot squalls. Along the way, there's a host of strange effects at play, from Eddie Vedder's echo-drenched vocals to Matt Cameron's hollowed tom shots. Bassist Jeff Ament penned the haunting tune on his own, in a completely different style than "Lowlight" and "Pilate," his more earthbound contributions to Pearl Jam's 1998 album, "Yield." Radio has embraced even the strangest of Pearl Jam singles (the tribal "Who You Are," the first single from "No Code," comes to mind), and despite the wealth of faceless "aggressive" rock cluttering today's airwaves, "Nothing As It Seems" should be no different. Look for it to race to the upper reaches of the modern and mainstream rock tallies, in anticipation of "Binaural," Pearl Jam's most sonically adventurous album to date.

SPOTLIGHT



MATCHBOX TWENTY Bent (4:16)
PRODUCER: Matt Serletic
WRITER: R. Thomas
PUBLISHER: EMI Blackwood Music/Bidnis, BMI
Epic 12717 (CD promo)
Hot on the heels of his gargantuan success with Santana's "Smooth," Rob Thomas and company usher in the flavorful first single from upcoming sophomore album "Mad Season By matchbox twenty," as obvious a hit as the act's ever come up with. In fact, on the creative tip, this is the most elegant, least overtly mainstream release we've heard from matchbox twenty (note that for some reason, the group has officially changed its name from matchbox 20). Guided by edgy guitars, a number of clever instrumental hooks, and a restrained vocal from Thomas, the midtempo rock ballad shows ample creative growth along with the ever-expanding prowess of producer Matt Serletic. In its debut week at radio, "Bent" has already scored Most Added status across the board. No doubt, we'll be hearing this one over the airwaves for the next several months—and enjoying it.

(Continued from preceding page)

blame—he's a "self-made man." The vocal performance just drips with self-recrimination and regret. It's one of those lyrics that make you visualize someone staring at the truth in the mirror, and you can almost hear the façade begin to crack as the realization sets in that there's no one else to blame. It's a good song, vulnerable but nowhere near mushy. These guys make great records, and when country radio starts spinning this one, the duo can add another notch to their belts.

★ **JOHN ANDERSON You Ain't Hurt Nothin' Yet** (no timing listed)
PRODUCERS: Blake Chancey, Paul Worley
WRITERS: A. Anderson, B. Lawson
PUBLISHERS: Mighty Nice Music, Al Andersongs, BMI; Sony/ATV Tunes, ASCAP
Epic 12580 (CD promo)
He's back and better than ever. John Anderson debuted on Billboard's country singles chart in late 1977 and in the years that followed has contributed such memorable hits as "Swingin'," "1959," "I Just Came Home To Count The Memories," and "Wild And Blue" to country music's hit parade. He made one of the most impressive comebacks in the format's history when he resurfaced in 1991 and topped the charts with the hit single "Straight Tequila Night" on BNA. Well after a stint on Mercury that produced his last chart single, "Takin' The Country Back" in early 1998, Anderson bows on Epic with this rollicking single that almost makes heartbreak sound like a party. Buoyed by horns and an infectious melody that infiltrates your consciousness, this record peps right along. The fact that Anderson has one of country's most distinctive voices just adds fuel to the fire. This man can pack more personality in a few lines than most new artists can in a whole album. It's a strong offering that should remind country programmers just how much this talented artist has to offer the format.

STEVE HOLY Blue Moon (3:47)
PRODUCER: Wilbur C. Rimes
WRITERS: G. Leach, M. Tinney
PUBLISHERS: Acrynon Publishing/WCR Publishing, BMI
Curb 1553 (CD promo)
Holy caught country radio's attention with his debut single, "Don't Make Me Beg." He follows up with this lackluster ballad that fails to help Holy distinguish himself from the pack. He has a pleasant voice, seasoned by performing on the competitive Texas music circuit, but somehow this record just doesn't take off. It's a pretty tune with a sad lyric about love and loss. The production is drenched in mournful steel guitar that adds to the feeling of despair, but the song just doesn't command attention. It wants to be a power ballad, but there's just no power here. Holy is a promising talent but needs a better vehicle to keep climbing the ladder of success.

FOR THE RECORD

Incorrect credits were provided for Perry Payne's "Do You Know What It Means To Miss New Orleans" in the April 22 issue. Writers are Louis Alter and Eddie De Lange. Publishers are Searsdale Music Corp./Louis Alter Music/MPL Music.

ROCK TRACKS

★ **LOU REED Ecstasy** (4:02)
PRODUCERS: Lou Reed, Hal Willner
WRITER: L. Reed
PUBLISHERS: Lou Reed Music/EMI Blackwood Music, BMI
Reprise 100080 (CD promo)

LOU REED Future Farmers Of America (3.01)
PRODUCERS: Lou Reed, Hal Willner
WRITER: L. Reed
PUBLISHERS: Lou Reed Music/EMI Blackwood Music, BMI
Reprise 100081 (CD promo)
These two singles reflect the poles of Lou Reed's new "Ecstasy" album, his finest since the 1989 magnum opus "New York." The laconic title track is a key calling card, standing as one of Reed's most artful latter-day songs. The lyrics—romantic/existential urban angst—are sheer poetry, detailed and euphonious. And the music proves every bit the equal of the verse, with the exotic rhythms and low, lamenting strings ideally offsetting Reed's characteristic recitative. Willner's co-production has helped make this hypnotic track a sonic boon to the airwaves. At the other end of the spectrum, the blunt rocker "Future Farmers Of America" is more immediate, but it's ultimately shrill and melodically challenged. It's the sort of thing that Reed has done better before. "Ecstasy," though, is intoxicating.

RAP

JAY-Z FEATURING BUN B AND PIMP C (OF UGK) Big Pimpin' (4:05)
PRODUCER: Timbaland
WRITERS: S. Carter, T. Mosley, K. Joshua, C. Butler, B. Freeman
PUBLISHER: not listed
Roc-A-Fella/Def Jam 15069 (CD promo)
There are some combinations that just seem natural together. Peanut butter and jelly, milk and cookies, and Jay-Z and Timbaland. When the super-producer and lyricist team up, you can usually count on a party classic (think "Jigga What?" featuring Big Jaz and Amil). The duo doesn't disappoint with their latest effort, "Big Pimpin'," featuring Bun B and Pimp C of UGK, from Jay's "Vol. 3 . . . Life And Times Of S. Carter." Few artists have shown the versatility that Jay has. His ability to abruptly change various musical themes is truly incomparable in this genre. This time Jay takes it down South, as Tim provides laid-back flute-drenched instrumentals, while the three MCs spin big-baller tales. The single is already on its way at radio staples across the country, and the accompanying video is a mainstay on MTV and BET. Just in time for spring, "Big Pimpin' " is a perfect theme song to those breezy evenings on the block.

OUTSIDAZ The Rah Rah (4:13)
PRODUCER: Ski
WRITERS: J. Hinds, D. Willis, J. Goldsmith
PUBLISHERS: Ruffsongs, A.D.P. (ASCAP), Biggie Music (BMI)/Warner-Tamerlane Publishing Corp. (BMI)
RuffNation/Warner Bros. 100111 (CD promo)
The Outsidaz bring it down on their first single, "The Rah Rah." Longtime underground regulars and running buddies of Rah Digga, the Newark, N.J.-based crew drops a no-nonsense shot of adrenaline here. The single, from upcoming set "The Bricks," starts with an intro reminiscent of a "Scooby-Doo" episode, but this lyrical skill is no mystery. Sampling Billy Strange's "Our Man Flint," Pace Won offers a dirty flow and witty lyrics over a pounding track provided by Ski. The single may not be radio-ready, but look for the mix shows and clubs to bob along approvingly. This brash introduction is just a sample of what's to come from Jersey's finest.

SAUCE MONEY For My Hustlaz (4:11)
PRODUCER: Mr. Rapture
WRITERS: T. Gaither, S. Frazier
PUBLISHER: September 6th Music (ASCAP)
Priority (CD promo)
One of hip-hop's premier ghost writers steps into the ring to grab a little shine of his own. The writer of Puff Daddy's mega-hit "I'll Be Missing U," Sauce kicks it into high gear with his debut single. Lifting a sample from Frank Stallone's "Far From Over" (think "Rocky"), Sauce offers a killer triumph track that would amp up any athlete. The single's theme is a little redundant, as Sauce shouts out to the cats he runs with, but you can't help but admit that Sauce is a witty lyricist. A compatriot of Jay-Z, he offers an intriguing debut that may not win over the masses, but listeners will take notice that Sauce is a contender.

ON SCREEN

THE FILTH AND THE FURY
Directed by Julien Temple
Produced by Anita Camarata and Amanda Temple
Starring Johnny Rotten, Steve Jones, Paul Cook, Glen Matlock, and Sid Vicious
Fine Line Features

Though the Sex Pistols were around for barely two years, the saga of the band is one of rock music's most compelling tales. With a story nearly as familiar to rock fans as that of the Beatles, the Pistols' history should have made a great film. Unfortunately, "The Filth And The Fury" is only a partially satisfying experience. Those who know little or nothing about the band will probably find the movie enlightening, while those who followed the group during its heyday will more than likely be quick to notice the flagrant omissions of Pistols lore.



The Sex Pistols' Paul Cook, Sid Vicious, Johnny Rotten, and Steve Jones in "The Filth And The Fury."

Brought together in 1975 by irrepressible impresario Malcolm McLaren, the Pistols helped bring punk rock to the world, in the process creating a dynamic that would alter the music business for years to come. The film makes quite clear that the band turned the music world on its head, pointing out how various record labels signed and quickly dropped the controversial band.

Then there is the commotion that the "God Save The Queen" single caused in the U.K. Given the explicitness inherent in a lot of today's music, it seems almost quaint to imagine the impact the Pistols had on pre-Thatcher Britain. With the current musical climate openly embracing tales of murder, rape, and other atrocities, the band's sneering "Anarchy In The U.K." seems like it comes from another, more innocent time. And, of course, it does.

With "The Filth And The Fury," director Julien Temple finishes the job he began with 1980's "The Great Rock'N'Roll Swindle." With the help of the original Pistols (Johnny Rotten, Steve Jones, Glen Matlock, and Paul Cook), the band's story is told through performance clips, archival news footage, animation, and recent interviews. Temple lifts quite liberally from "Swindle" footage, including several cartoons and interview snippets. He also uses film from "D.O.A.," an early-'80s documentary on the Pistols' only U.S. tour in January 1978.

The film's lack of any new archival footage will be a disappointment to most fans. With the exception of a scene from the abandoned "Who Killed Bambi?" project (which features a prestardom Sting in a small role) and the band's appearance at a Christmas party for school kids, much of what is shown has been available on legitimate and bootleg video for years.

Yet even with the familiarity of most of the images, the key scenes still make for a riveting experience. And they're all here: the profane TV chat-show interview with Bill Grundy that made the Pistols the scourge of the U.K., the boat trip down the Thames to promote "Queen," and the various U.S. tour stops that saw band members in constant hattle with their audience and themselves.

If "Swindle" was manager McLaren's side of the story, "Filth" is definitely told from Rotten's perspective. This hinders the film in that it leaves out various pieces of the band's story. For instance, the film mentions Rotten's encounter with some thugs that left him severely injured but neglects to tell the viewer that drummer Cook was also attacked a week or so later. Likewise, the film ignores most of what happened after the band broke up: Cook and Jones' misguided recordings with "Great Train Robber" Ronnie Biggs, the lawsuit filed and won by the band against McLaren, and the 1996 reunion tour.

For a group as important as the Pistols, there should be a better overview than the one presented here. Let's hope we don't have to wait another 20 years for a definitive portrait of one of the few bands that can rightfully claim to have truly rocked our world. MIKE VILLANO

BOOKS: Send review copies of books pertaining to artists or the music industry to **Bradley Bambarger**, Billboard, 1515 Broadway, New York, N.Y. 10036



Jamaica Mon. Reggae artist Beenie Man recently completed the video for "Love Me Now," which features Wyclef Jean. The song is the first single from Beenie Man's debut Virgin album, "Art And Life." Shot in Jamaica, the Tim Story-directed video depicts the roots of dancehall music in local street settings. Pictured, from left, are Beenie Man, video participant Kim Yamaguchi, and Wyclef Jean.

Dilated Peoples Debuts On Capitol

Indie Trio's Street Cred Was 'Platform' For Major-Label Deal

BY RASHAUN HALL

NEW YORK—In the three-ring circus known as hip-hop, the challenge of maintaining one's artistic credibility and independence while attempting to attain commercial success is akin to walking a tightrope. Nevertheless, Los Angeles-based rap trio Dilated Peoples (DP) is ready to work that delicate balance with the May 23 release of its Capitol debut album, "The Platform."

"This record is the foundation of all our records to come," says DP's Evidence. "It's the base, the solid underground foundation that's going to make this building stand strong for the next 20 or 30 years.



DILATED PEOPLES

"Babu, Iriscience, and myself are three individuals of different ages, backgrounds, and uphringings," he continues. 'The Platform' was the medium that we found to come together and do what we do. This 'Platform' is a balance: We capitalize on our strengths and weaknesses."

DP has been perfecting its signature sound for the past 10 years. Iriscience (aka Rakaa) and Evidence met after hanging in similar circles as graffiti artists who rhymed. "Iris and I use to go back and forth rhyming, so it was an 'if you can't beat 'em, join 'em' type of thing," says Evidence. DJ Babu joined three years later. The threesome is managed by Dave Ehrlich of Los Angeles-based DME Management and booked by Encino, Calif.-based Artist Direct.

The group's name reflects the trio's focus. "To dilate is to expand, and we are that, people of expansion," says Evidence. That concept carries over to DP's logo—the Expanding Man. "Iron Maiden has Eddie; we have the Expanding Man," he says. "He's our third eye, always looking out for us."

DP was originally signed to another label in '94. When that deal fell through, the trio decided to create buzz by releasing independent singles via San Francisco-based ABB Records. The hard work paid off. Several labels courted Dilated, but only Capitol offered what it wanted: independence.

"This was an independent album done pretty much before we signed with Capitol," says Evidence. "It's rare that you get to do a record with 100% independence yet distributed through a major, so I look at this as a wide-open opportunity."

As does Capitol. "Dilated Peoples has immense credibility on the streets," says Jay Krugman, senior VP of marketing. "Our plan is to platform them, no pun intended, building on that credibility."

DP has also been busy marketing itself through its own independently run Web site. Group member Iriscience and his family are managing the site, which has added to the group's global presence. In fact, that overseas recognition helped convince Capitol to simultaneously release the album internationally.

The 16-track set features the production skills of the Alchemist and E-Swift, as well as DP which is self-published through Evidence's Double Vinyl Publishing and Iriscience's Triclopse Publishing. It also boasts guest appearances by Tha Alkaholiks, Cypress Hill's B-Real, and Defari, among others.

"We didn't have a lot of money at the time we were doing this record, so we knew these were people who would come down and represent in the name of hip-hop," recalls Evidence. "Some of them are four-times platinum, so it shows me where their heads are at. They're still into hip-hop, and that's something I respect."

The set's title track doubles as the lead single, released to radio April 5. The DP-penned cut steps away from the group's typical high-energy performance style.

"We wanted to create momentum," says Evidence. "We didn't want to just throw ourselves out there. We wanted to cool out for a minute and show you 'The platform/It takes respect/To perfect the art form/In times of battles glamour rappers get their hearts torn.' It's not something that comes fast, and there's a great responsibility that comes with this. And we thought, 'What better way to set this off than by the title cut.'"

> ***'This record is . . . the base, the solid underground foundation that's going to make this building stand strong'***
>
> **– EVIDENCE –**

Retail seems to agree. "They've been putting in a lot of work for years, and it's about to pay off," says Carlos Menendez, music buyer for L.A.'s Fat Beats. "The single has been doing well here. They've sold 800 copies in this store alone."

As DP preps for its first major release, it hasn't forgotten the roots of hip-hop. That's why DP pays homage to DJs on the funky cut "Service."

"The platform of hip-hop is the DJ and always has been," says Evidence. "Without the DJ, none of this would run. That's why we've been an independent vinyl group for the last five years. Performing off DAT is your preconceived notion of how you think your show is going to be. And when it doesn't go the way you planned—which it never will—you're locked into your show because you've already made this DAT. With vinyl and with our DJ being the performer, we have options.

"We've planted our seeds all over the world," says Evidence. "All we're asking [Capitol] to do is get a big hose and water this."

Billboard, BET Tune Up For 1st R&B/Hip-Hop Confab; Al Green Pens His Autobiography

CULTURAL CONVERGENCE: Mark Aug. 16-18 on your calendars: That's when Billboard and BET tune up for their first industry-oriented R&B/Hip-Hop Conference. The site: the New York Hilton. What's on tap: three days of professional-laden panels centered on the R&B/hip-hop culture and its commanding influence not just on music but on fashion, film, TV, sports, and the almighty Internet. Added attractions: nightly showcases and a closing party. Stay tuned for further details and updates.

ON THE RECORD: **Ideal** goes uptempo for its third single, "Whatever," which will be included on a May 9 reissue of its self-titled Virgin debut album. Recorded in New York, the track was produced by **Naughty By Nature's KayGee**, written by **R.L.** of **Next** fame, and features guest **Lil' Mo**. The accompanying video also features R.L. and KayGee . . . Speaking of Next, the Arista group's sophomore effort, "Welcome To Nextasy," lands in-store June 6. The first single is "Wifey" . . . **Lucy Pearl** is set to shine when the R&B supergroup kicks off its first series of performances May 21 in New York. The onstage launch comes just two days before the national release of the trio's self-titled debut album on Pookie Records/Beyond Music. Mixing it up with **Raphael Saadiq, Dawn Robinson**, and **Ali Shaheed Muhammad** on new tracks as well as old hits will be eight musicians. Stops include Washington, D.C. (May 24), Detroit (26), Chicago (27), Philadelphia (30), and Atlanta (June 1). By the way, the winner of the Beatnik/MTV.com contest to remix the "LaLa" track on the Lucy Pearl album was 18-year-old **Amber Johnson**; her winning groovegram mix will be the final track on the album . . . Word up: Veteran funkster act **Cameo** is back with a new album in hand. "Sexy Sweet Thing"—in stores April 18—is the group's first studio album in six years. It's being released through front man **Larry Blackmon's** BMD Records/UMG. An Eastern/Southern region promotional tour kicked off April 15 in Orlando, Fla. Upcoming stops include Detroit on Tuesday (25), Chicago on Wednesday (26), and "The Tom Joyner Show" on Tampa, Fla.'s WTMP-FM May 5.

GREEN'S BACK: In addition to a recent birthday and the release of "Greatest Gospel Hits," R&B legend **Al Green** is working on another milestone: his autobiography, "Take Me To The River." Co-written with **Davin Seay**, who penned the liner notes on Green's gospel set, the book will be published via HarperCollins. The tentative date is Sept. 7. And July 5 will be Al Green Day in the singer's hometown of Grand Rapids, Mich. In addition to performing there, Green will receive a key to the city and have a street named after him.

The Rhythm and the Blues™

by Gail Mitchell



INDUSTRY BRIEFS: A motion to dismiss the Black Promoters Assn.'s (BPA) 1998-filed $700 million lawsuit against booking agencies and promoters (Billboard, Nov. 20, 1999) was heard April 11 in U.S. District Court in New York. BPA attorney **Robert Donnelly** says the judge urged both parties to reach a settlement first before going any further with the court case; no new date was set . . . Modern Records has signed New Orleans rap group **Lil' Jay**; first album is due in July.

WHERE ARE THEY NOW: In 1973 **the Natural Four** harmonized its way to a top 10 R&B hit with the sweet cha-cha groove "Can This Be Real" on **Curtis Mayfield's** Curtom label. Now the quartet is back, having recorded the track "Will You Come Back" for an upcoming **Fred Williamson** movie, "Down And Dirty," set for September release.

" 'Can This Be Real,' written by **Leroy Hutson**, really put us over the top," reflects **Ollan Christopher** (aka **Chris James**), the only remaining original member. He started the group in 1966 with **John January, Allen Richardson**, and **Al "Punkin" Bowden**. The second incarnation featured James with **Darryl Canady, Steve Striplin**, and **Delmos Whitley**. The group now includes James, **Gill Baskerville, Jeffrey Bashir**, and **Kamal Elahi**.

"Back then, the only battles were onstage as to who could sing better, not on the streets," adds Christopher. "I think the Natural Four contributed to certain R&B stylings. **Maxwell, Brian McKnight, Take 6** . . . those are younger acts that have the same musical concepts we had."

The Oakland, Calif.-based group performs sporadically but would like to do more. "It hurts not to be doing what I do," says Christopher. "So we're working hard to make it happen, touring soon with **John Lee Hooker** [London, Paris, Austria, and Berlin] and writing new material."

Billboard® APRIL 29, 2000

HOT R&B/HIP-HOP SINGLES & TRACKS™

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

Broadcast Data Systems SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1/GREATEST GAINER/SALES		
1	8	11	8	HE WASN'T MAN ENOUGH ☆ (1 week at No. 1) R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS,H.MASON,JR.)	TONI BRAXTON (C) (D) LAFACE 24463/ARISTA †	8
				GREATEST GAINER/AIRPLAY		
2	3	5	11	I WISH ☆ M.CITY,C.THOMAS (C.THOMAS,M.CITY)	CARL THOMAS (T) BAD BOY 79321/ARISTA †	2
3	5	3	5	WOBBLE WOBBLE ★ C.STEPHENS (MASTER P,SILKK THE SHOCKER,MAC,MAGIC,MYSTIKAL,KRAZY)	504 BOYZ (C) (D) (T) NO LIMIT 38698/PRIORITY †	3
7	7	7	19	MARIA MARIA ▲ W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS,C.SANTANA,K.PERAZZO,R.REKOW)	SANTANA FEATURING THE PRDDUCT G&B (C) (D) (T) (V) (X) ARISTA 13773 †	7
5	2	2	33	I WANNA KNOW JOE,T.ALLEN (J.THOMAS,J.SKINNER,M.WILLIAMS)	JOE JIVE SOUNDTRACK & ALBUM CUT †	2
6	4	3	18	THONG SONG ★ SISQO,TIM & BOB (M.ANDREWS,T.KELLEY,B.ROBINSON,R.ROSA,D.CHILO)	SISQO (T) (V) DRAGON/DEF SOUL 562599*/IDJMG †	2
7	7	6	8	TRY AGAIN TIMBALAND (T.MOSLEY,S.GARRETT)	AALIYAH BLACKGROUND SOUNDTRACK CUT/VIRGIN †	6
8	10	8	13	PARTY UP (UP IN HERE) ★ SWIZZ BEATZ (E.SIMMONS,K.DEAN)	DMX (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	8
9	41	48	6	SEPARATEO ☆ S.HUFF (M.AVANT,S.HUFF)	AVANT (C) (D) MAGIC JOHNSON 155725/MCA †	9
10	9	7	17	I DON'T WANNA D.SCANTZ,K.HICKS (J.AUSTIN,D.SCANTZ,K.HICKS,J.PHA)	AALIYAH BLACKGROUND SOUNDTRACKS CUT/PRIORITY	5
11	6	4	22	SAY MY NAME ● R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS,B.KNOWLES,L.LUCKETT,K.ROWLAND,L.ROBERSON)	DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 79342 †	1
12	11	10	15	WHOA! ★ BUCKWILD (A.BEST,R.ROSS,H.PIERRE)	BLACK ROB (T) BAD BOY 79297*/ARISTA †	9
13	13	14	12	YOU OWE ME TIMBALAND (N.JONES,T.MOSLEY)	NAS FEATURING GINUWINE COLUMBIA ALBUM CUT †	13
14	14	19	9	SHACKLES (PRAISE YOU) ★ W.CAMPBELL (T.ATKINS,E.ATKINS,W.CAMPBELL)	MARY MARY (C) (D) (T) (X) C2 79303/COLUMBIA †	14
15	21	28	5	BIG PIMPIN' ★ TIMBALAND (S.CARTER,T.MOSLEY,K.JOSHUA,C.BUTLER,B.FREEMAN)	JAY-Z FEATURING UGK (T) ROC-A-FELLA/DEF JAM (B/W ANYTHING)*/IDJMG †	15
16	17	16	10	WHISTLE WHILE YOU TWURK ★ BEAT-IN AZZ (D.ROC,KANE,BEAT-IN AZZ)	YING YANG TWINS (C) (T) (X) COLLIPARK 1005*	16
17	23	35	8	WHERE I WANNA BE D.JONES,K.WEST (D.JONES,K.WEST)	DONELL JONES UNTOUCHABLES/LAFACE ALBUM CUT/ARISTA †	17
18	12	12	17	UNTITLEO (HOW DOES IT FEEL) D'ANGELO (D'ANGELO,R.SAADIQ)	D'ANGELO (V) CHEEBA SOUND ALBUM CUT/VIRGIN †	2
19	22	27	5	BEST OF ME SWIZZ BEATZ (M.HARRISON,K.DEAN,J.COZIER,T.BEAL,J.PHILLIPS,M.TIFRERE)	MYA FEATURING JADAKISS UNIVERSITY ALBUM CUT/INTERSCOPE †	19
20	18	18	13	THAT'S WHAT I'M LDOKING FOR ★ J.DUPRI (DA BRAT,J.DUPRI)	DA BRAT (T) SO SO DEF 79330*/COLUMBIA †	18
21	15	15	31	GET IT ON TONITE ★ [illegible] (M.JORDAN,E.FARMER,S.MOORE,D.BENBOW,A.WILSON,J.EVERS,J.KORDULETSCH)	MONTELL JORDAN (C) (D) (T) DEF SOUL 562622/IDJMG †	1
22	16	13	20	I LIKE IT ● D.AUSTIN (D.AUSTIN,G.WHITE)	SAMMIE (C) (D) (T) (V) FREEWORLD 58776/CAPITOL †	8
23	20	21	14	MR. TDO DAMN GOOD G.LEVERT,J.LITTLE III (G.LEVERT,J.LITTLE III)	GERALD LEVERT EASTWEST ALBUM CUT/EEG †	20
24	19	17	30	HE CAN'T LOVE U ● B.M.COX (B.CASEY,B.CASEY,B.M.COX)	JAGGED EDGE (C) (D) (T) SO SO DEF 79146/COLUMBIA †	3
25	29	36	9	GIVE ME YOU ★ M.SEAL,NATURE LOVE,BIG MIKE CLEMONS (D.WARREN)	MARY J. BLIGE (T) MCA 155708* †	25
26	32	42	8	IT'S SO HARO ★ YOUNG LORD,J.GARFIELD (C.RIOS,R.FRIERSON,J.GARFIELD)	BIG PUNISHER FEATURING DDNELL JONES (T) LOUD 79350*/COLUMBIA †	26
27	42	57	4	LET'S GET MARRIEO J.DUPRI,B.M.COX (J.DUPRI,B.CASEY,B.CASEY,B.M.COX)	JAGGED EDGE SO SO DEF ALBUM CUT/COLUMBIA †	27
28	24	20	29	HOT BOYZ ▲ TIMBALAND (M.ELLIOTT,T.MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	1
29	33	38	12	NO LOVE (I'M NOT USED TO) D.SIMMONS (D.SIMMONS)	KEVON EDMONDS RCA ALBUM CUT †	29
30	25	25	36	U KNOW WHAT'S UP ● EDDIE F,D.LIGHTY (E.FERRELL,D.LIGHTY,C.LIGHTY,B.MUHAMMAD,A.HAMILTON,D.DAMON,V.MCKENZIE)	DONELL JONES (C) (T) UNTOUCHABLES/LAFACE 24420/ARISTA †	1
31	26	22	10	THERE YOU GO ● SHE'KSPERE (A.MOORE,K.BRIGGS,K.BURRUSS)	PINK (C) (D) LAFACE 24456/ARISTA †	15
32	28	23	20	FORGOT ABOUT DRE DR. DRE,MEL-MAN (A.YOUNG,M.BRADFORD,M.MATHERS)	DR. DRE FEATURING EMINEM AFTERMATH ALBUM CUT/INTERSCOPE †	14
33	87	24	19	I NEED A HOT GIRL M.FRESH (B.THOMAS,B.WILLIAMS,T.GREY,D.CARTER,T.VIRGIL,C.DORSEY)	HOT BOYS CASH MONEY ALBUM CUT/UNIVERSAL †	23
34	33	30	7	IF YOU DON'T WANNA LOVE ME ★ C.STEWART (C.A.STEWART,SCOTT)	TAMAR (C) (D) DREAMWORKS 459040 †	30
35	39	33	32	YOUR CHILD G.ISAAC (G.ISAAC)	MARY J. BLIGE MCA ALBUM CUT	30
33	90	29	19	RYDE OR DIE, CHICK TIMBALAND (J.PHILLIPS,S.JACOBS,D.STYLES,D.DEAN,T.MOSLEY)	THE LOX FEATURING TIMBALAND AND EVE RUFF RYDERS ALBUM CUT/INTERSCOPE †	87
37	33	31	43	NO MORE RAIN (IN THIS CLOUD) A.STONE (A.STONE,B.WILLIAMS,G.CHAMBERS,J.WEATHERLY)	ANGIE STONE ARISTA ALBUM CUT †	9
38	85	—	7	DANCE TONIGHT R.SAADIQ,A.S.MUHAMMED (R.SAADIQ,A.S.MUHAMMED,JONES,D.ROBINSON)	LUCY PEARL OVERBROOK/POOKIE SOUNDTRACK & ALBUM CUT/BEYOND †	33
33	40	80	29	LEFT, RIGHT, LEFT ★ S.RED (T.COOK)	DRAMA (C) (T) (X) TIGHT 2 DEF/TIGHT IV LIFE 4501*/ATLANTIC †	33
40	33	31	85	CAN'T STAY G.PEOPLES,D.HOLLISTER (E.PEOPLES,D.HOLLISTER)	DAVE HOLLISTER DEF SQUAD ALBUM CUT/DREAMWORKS †	87
41	46	87	7	(HOT S**T) COUNTRY GRAMMAR ★ J.EPPERSON (NELLY,J.EPPERSON)	NELLY (C) (D) (T) FO' REEL 156800/UNIVERSAL	87
42	96	90	29	ONE NIGHT STAND ★ J-SHIN,L.SCOTT (J.SHIN,L.SCOTT)	J-SHIN FEATURING LATOCHA SCOTT (C) (D) (T) SLIP-N-SLIDE 84489/ATLANTIC †	8
43	87	67	8	ONCE UPON A TIME S.CRAWFORD (M.JORDAN,A.CRAWFORD)	MONTELL JORDAN DEF SOUL ALBUM CUT/IDJMG †	43
40	43	31	87	ANYTHING ★ S.SNEED,P.SKAM (S.CARTER,S.ANDERSON,J.WRIGHT,L.BART)	JAY-Z (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	19
45	87	87	87	LISTEN TO YOUR MAN ★ C.DEBARGE,V.NOBLES (C.DEBARGE,J.STOKES)	CHICO DEBARGE FEATURING JOE (T) MOTOWN 156872* †	67
40	30	26	19	STAY OR LET IT GO ★ H.MASON,JR.,R.JERKINS (R.JERKINS,F.JERKINS III,H.MASON,JR.,L.DANIELS,B.MCKNIGHT)	BRIAN MCKNIGHT (T) MOTOWN 156248* †	26
87	31	19	19	I LEARNED FROM THE BEST ★ D.FOSTER (D.WARREN)	WHITNEY HOUSTON (C) (D) (T) (X) ARISTA 13790 †	19
48	55	90	7	LOVE SETS YOU FREE ☆ T.RILEY,C.THOMPSON (D.RICH,K.PRICE,C.THOMPSON,P.AARON)	KELLY PRICE & FRIENDS (T) DEF SOUL 562701*/IDJMG	48
49	19	19	22	THANK GOD I FOUND YOU ● J.JAM,T.LEWIS,M.CAREY (M.CAREY,J.HARRIS III,T.LEWIS)	MARIAH CAREY FEATURING JOE & 98 DEGREES (C) (D) (T) (V) (X) COLUMBIA 79338 †	8
50	87	87	5	IT WASN'T ME C.STEWART (C.A.STEWART,T.JOHNSTON,D.HARPER,K.BURRUSS)	SOLE FEATURING GINUWINE DREAMWORKS ALBUM CUT †	50
51	57	62	6	SHUT UP ☆ BLACK MOB GROUP (TRICK DADDY,DUECE,TRINA,CO)	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO (T) SLIP-N-SLIDE 84664*/ATLANTIC †	51
52	46	88	74	WHEN YOU THINK OF ME J.POYSER,V.DUPLAIX,E.BENET (E.BENET,J.POYSER,V.DUPLAIX)	ERIC BENET FEATURING ROY AYERS WARNER BROS. ALBUM CUT †	46
53	19	88	19	HOW LONG ★ M.WINANS (M.WINANS,K.HICKSON,S.WATSON,L.SANDERS)	LV FEATURING SHARI WATSON (C) (D) LOUD 79349/COLUMBIA †	49
54	46	46	19	IS THIS PAIN OUR PLEASURE MINT CONDITION (K.LEWIS,STOKLEY)	MINT CONOITION ELEKTRA ALBUM CUT/EEG †	31
55	56	56	6	LOVING EACH OTHER 4 LIFE METHRONE,T.HOLMES (METHRONE)	METHRONE CLATOWN ALBUM CUT	55
56	54	54	4	EVERYDAY R.ELEVADO,THE NEPTUNES (A.STONE,D'ANGELO)	ANGIE STONE ARISTA ALBUM CUT †	54
57	59	71	7	CHERCHEZ LAGHOST C.BUSS (D.COLES,S.BROWDER,A.DARNELL)	GHOSTFACE KILLAH WU TANG/RAZOR SHARP ALBUM CUT/EPIC †	57
58	53	49	19	G'D UP ★ BATTLECAT (C.BROADUS,T.DAVIS,K.SPILLMAN,D.MEANS,K.GILLIAM)	SNDOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	19
59	62	65	3	I'M HERE JOE (K.WILLIS,C.MORRISON)	THE TEMPTATIONS MOTOWN ALBUM CUT	59
60	60	66	4	I LIKE DEM ★ J.SMITH (J.SMITH,S.NORRIS)	LIL JDN & THE EAST SIDE BOYZ [illegible]	60
61	61	58	7	GAME DON'T WAIT DR. DRE,MEL-MAN (A.YOUNG,W.GRIFFIN,N.HALE,C.BROADUS,A.JOINER)	WARREN G FEAT. NATE DOGG, SNOOP DOGG & XZIBIT G-FUNK ALBUM CUT/RESTLESS †	58
62	74	—	2	INCOMPLETE S.CRAWFORD (M.JORDAN,A.CRAWFORD)	SISQO DRAGON/DEF SOUL ALBUM CUT/IDJMG	62
63	63	59	13	BOUNCE ★ [illegible] WRIGHT (C.GRIFFIN,P.WRIGHT,PASTOR TROY,M.P.EVANS)	MIRACLE (M) (T) (X) MAJOR TURNOUT 0001*/SOUND OF ATLANTA †	58
64	66	68	6	OA BADOEST B***H ★ BLACK MOB GROUP (TRINA)	TRINA (T) SLIP-N-SLIDE 84637*/ATLANTIC †	64
65	58	53	10	85 P.A. (S.P.JOSEPH,J.GRIGSBY,J.HOLLINS,K.PRATHER,M.SINCLAIR,A.PATTON)	YDUNGBLOODZ FEATURING JIM CRDW AND BIG BOI GHET-O-VISION/LAFACE ALBUM CUT/ARISTA †	53
68	64	64	8	READY ★ C.STEWART,J.JOAN (C.A.STEWART,T.HALE,K.BURRUSS)	N-TOON (C) (D) DREAMWORKS 459036 †	64
67	79	—	2	SUNDRESS D.HARRIS (D.HARRIS)	THE PHAT CAT PLAYERS FEATURING COCO BROWN PARLANE ALBUM CUT	67
68	68	70	15	BABY DON'T CRY (KEEP YA HEAO UP II) T.SHAKUR,SOULSHOCK,KARLIN (T.SHAKUR,C.SCHACK,K.KARLIN,E.D.I.,NOBLE)	2PAC + DUTLAWZ AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	36
				HOT SHOT DEBUT		
69	NEW▶		1	GET YOUR ROLL ON M.FRESH (B.THOMAS,B.WILLIAMS)	BIG TYMERS CASH MONEY ALBUM CUT/UNIVERSAL †	69
70	NEW▶		1	WHATEVER! KAYGEE,E.BERKELEY,KOBIE (K.GIST,E.BERKELEY,K.BROWN,R.L.HUGGAR)	IDEAL FEATURING LIL' MO VIRGIN PROMO SINGLE	70
71	NEW▶		1	TREAT HER LIKE A LADY S.HUFF (S.HUFF,J.HAYES)	JOE JIVE ALBUM CUT	71
72	NEW▶		1	GET ALONG WITH YOU P.WILLIAMS,C.HUGO (P.WILLIAMS,C.HUGO)	KELIS VIRGIN ALBUM CUT †	72
73	NEW▶		1	SEND IT ON [illegible]	O'ANGELD CHEEBA SOUND ALBUM CUT/VIRGIN	73
74	83	78	9	HOW WE ROLL ★ V.BRYANT (V.BRYANT)	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK (C) (D) (X) JAKE/DOC HOLLYWOOD 3483/HOME BASS †	74
75	73	73	4	I DO [illegible]	BLAOUE TRACK MASTERS ALBUM CUT/COLUMBIA †	73
76	NEW▶		1	BREAK FDOL ROCKWILDER (R.FISHER)	RAH DIGGA FLIPMODE/ELEKTRA ALBUM CUT/EEG	76
77	NEW▶		1	WHO RIOE WIT US F.NASSAR (R.BROWN,D.ARNAUD,F.NASSAR)	KURUPT FEATURING DAZ ANTRA ALBUM CUT/ARTEMIS †	77
78	80	—	2	XXPLOSIVE DR. DRE,MEL-MAN (A.YOUNG,B.BAILEY,C.LONGMILES,R.BROWN,N.HALE)	DR. DRE FEATURING HITTMAN, KURUPT, NATE DOGG & SIX-TWD AFTERMATH ALBUM CUT/INTERSCOPE	78
79	67	75	4	COME BACK IN ONE PIECE [illegible] (... R.MAYS,G.CLINTON,JR.,W.COLLINS,B.G.WORRELL)	AALIYAH FEATURING DMX BLACKGROUND SOUNDTRACK CUT/VIRGIN †	67
80	NEW▶		1	THE RETURN OF THE DIAZ BROS. [illegible] (J.A.HERNANDEZ,R.GONZALEZ)	TONY TOUCH FEAT. DOO WOP & PAIN IN DA ASS TOMMY BOY ALBUM CUT †	80
81	72	72	13	F**K YOU DR. DRE,MEL-MAN (A.YOUNG,C.BROADUS,D.COPELAND,B.BAILEY)	DR. DRE FEATURING DEVIN A/K/A THE DUDE & SNOOP DOGG AFTERMATH ALBUM CUT/INTERSCOPE	61
82	NEW▶		1	WHAT'CHU LIKE ★ J.DUPRI,B.M.COX (DA BRAT,J.DUPRI,J.EVERS,J.KORDULETSCH)	DA BRAT FEATURING TYRESE (T) SO SO DEF (B/W THAT'S WHAT I'M LOOKING FOR)/COLUMBIA †	82
83	NEW▶		1	THE NEXT EPISODE DR. DRE,MEL-MAN (A.YOUNG,M.BRADFORD,C.BROADUS,B.BAILEY)	DR. DRE FEATURING SNOOP DOGG AFTERMATH ALBUM CUT/INTERSCOPE	83
84	46	46	1	YEAR 2000 ★ MEL-MAN (A.JOINER,M.BRADFORD)	XZIBIT (T) LOUD 79368*/COLUMBIA †	90
99	90	88	19	GIRLS ALL PAUSE BINK DOG (R.BROWN,R.HARRELL,N.HALE,C.WILLIAMS)	KURUPT FEATURING NATE DOGG AND ROSCOE ANTRA ALBUM CUT/ARTEMIS †	87
86	87	—	2	WHAT'S THE DIFFERENCE DR. DRE,MEL-MAN (M.BRADFORD,M.MATHERS,A.JOYNER,S.HARRIS,R.BEMBRY)	DR. DRE FEATURING EMINEM & XZIBIT AFTERMATH ALBUM CUT/INTERSCOPE	19
87	29	87	19	THE 6TH SENSE ★ DJ PREMIER (C.MARTIN,L.LYNN)	COMMON (T) MCA 155704* †	31
88	87	87	74	UNTIL WE RICH C.THOMPSON (O.JACKSON,C.THOMPSON,A.HENDERSON,R.SHELTON,L.HILL)	ICE CUBE FEATURING KRAYZIE BONE LENCH MOB/BEST SIDE ALBUM CUT/PRIORITY †	90
89	87	74	11	IMPERIAL ★ DJ SHOK (R.FISHER,T.SMITH)	RAH DIGGA FEATURING BUSTA RHYMES (T) FLIPMODE/ELEKTRA 67048*/EEG †	59
90	74	83	18	CHIN CHECK DR. DRE (O.JACKSON,A.YOUNG,C.BROADUS,L.PATTERSON)	N.W.A. FEATURING SNOOP DOGG PRIORITY SOUNDTRACK CUT	74
31	85	87	6	THE TRUTH ★ K.WEST (D.GRANT,K.WEST,G.NASH)	BEANIE SIGEL (T) ROC-A-FELLA/DEF JAM 562682*/IDJMG †	87
97	74	63	14	RESURRECTION (PAPER, PAPER) JT BLAZE (BONE,FLESH-N-BONE,J.THOMAS)	BONE THUGS-N-HARMONY RUTHLESS/LOUD ALBUM CUT/EPIC †	97
33	46	—	2	WHY CAN'T WE ★ STEVIE J.,K.SCOTT (D.DEGRATE,S.JORDAN,K.SCOTT)	DALVIN DEGRATE FEATURING STEVIE J. (C) (D) (T) (X) MAVERICK 16892/WARNER BROS.	90
90	74	74	11	Y.O.U. ★ E.SERMON (C.SMITH,R.NOBLE,E.SERMON,M.TAYLOR,A.S.MUHAMMED-JONES,R.FOSTER,J.DAVIS)	METHOD MAN/REDMAN (T) DEF JAM 562586*/IDJMG †	69
95	98	—	2	RIDDLE ★ D.FOSTER,T.MCELROY (D.FOSTER,T.MCELROY,T.ELLIS,C.HERRON,M.JONES)	EN VOGUE (T) EASTWEST 67047*/EEG	69
33	87	31	7	(RAP) SUPERSTAR ★ MUGGS (L.FREESE,L.MUGGERUD)	CYPRESS HILL (T) COLUMBIA 79362* †	97
97	NEW▶		1	LOVE ME NOW ☆ S.REMI (S.REMI,W.JEAN,M.DAVIS,A.MIZELL,F.PERREN,D.RICHARDS,B.GORDY, ...)	BEENIE MAN FEATURING WYCLEF JEAN (T) SHOCKING VIBES/VP 38697/VIRGIN †	97
98	NEW▶		1	DO IT ☆ K.JONES (R.BUCKNER,N.JONES,M.TROY)	RASHEEDA FEATURING PASTOR TROY & RE RE (C) (X) D-LO 130* †	98
99	NEW▶		1	GOT BEEF ★ LT HUTTON (C.BROADUS,JAYO FELONY,T.DEE,SYLKE FINE,LT HUTTON)	SNOOP DOGG PRESENTS THA EASTSIDAZ FEAT. JAYO FELONY AND BLAQTHOVEN (T) DOGG HOUSE 2044*/TVT	99
100	100	88	1	THINGS I'VE SEEN ★ R.DAHROUGE (B.T.TUCKER,J.M.DAVIS,C.KUMANYIKA,J.SPRUILL,M.PEREZ,R.DAHROUGE)	SPOOKS ANTRA/SHERIDAN SQUARE 7510/ARTEMIS †	90

◯ Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi single available. (V) vinyl single available. (X) CD maxi single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1
1	2	11	I WISH CARL THOMAS (BAD BOY/ARISTA) 1 wk at No. 1
2	1	33	I WANNA KNOW JOE (JIVE)
3	3	18	THONG SONG SISQO (DRAGON/DEF SOUL/IDJMG)
4	4	8	TRY AGAIN AALIYAH (BLACKGROUND/VIRGIN)
5	7	9	HE WASN'T MAN ENOUGH TONI BRAXTON (LAFACE/ARISTA)
6	6	13	PARTY UP (UP IN HERE) DMX (RUFF RYDERS/DEF JAM/IDJMG)
7	5	17	I DON'T WANNA AALIYAH (BLACKGROUND/PRIORITY)
8	8	15	WHOA! BLACK ROB (BAD BOY/ARISTA)
9	10	12	YOU OWE ME NAS FEATURING GINUWINE (COLUMBIA)
10	13	5	BIG PIMPIN' JAY Z FEAT. UGK (ROC A FELLA/DEF JAM/IDJMG)
11	14	8	WHERE I WANNA BE DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
12	9	17	UNTITLED (HOW DOES IT FEEL) D'ANGELO (CHEEBA SOUND/VIRGIN)
13	15	5	BEST OF ME MYA FEAT. JADAKISS (UNIVERSITY/INTERSCOPE)
14	16	10	MARIA MARIA SANTANA FEAT. THE PRODUCT G&B (ARISTA)
15	12	13	THAT'S WHAT I'M LOOKING FOR DA BRAT (SO SO DEF/COLUMBIA)
16	11	22	SAY MY NAME DESTINY'S CHILD (COLUMBIA)
17	18	14	MR. TOO DAMN GOOD GERALD LEVERT (EASTWEST/EEG)
18	24	9	GIVE ME YOU MARY J. BLIGE (MCA)
19	34	4	LET'S GET MARRIED JAGGED EDGE (SO SO DEF/COLUMBIA)
20	29	8	IT'S SO HARD BIG PUNISHER FEAT. DONELL JONES (LOUD/COLUMBIA)
21	17	30	HE CAN'T LOVE U JAGGED EDGE (SO SO DEF/COLUMBIA)
22	22	7	SHACKLES (PRAISE YOU) MARY MARY (C2/COLUMBIA)
23	33	5	WOBBLE WOBBLE 504 BOYZ (NO LIMIT/PRIORITY)
24	21	20	FORGOT ABOUT DRE DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
25	28	12	NO LOVE (I'M NOT USED TO) KEVON EDMONDS (RCA)
26	19	30	U KNOW WHAT'S UP DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
27	20	16	I NEED A HOT GIRL HOT BOYS (CASH MONEY/UNIVERSAL)
28	23	30	GET IT ON TONITE MONTELL JORDAN (DEF SOUL/IDJMG)
29	30	32	YOUR CHILD MARY J. BLIGE (MCA)
30	35	6	SEPARATED AVANT (MAGIC JOHNSON/MCA)
31	26	13	RYDE OR DIE, CHICK THE LOX FEAT. TIMBALAND AND EVE (RUFF RYDERS/INTERSCOPE)
32	27	33	NO MORE RAIN (IN THIS CLOUD) ANGIE STONE (ARISTA)
33	31	29	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
34	56	2	DANCE TONIGHT LUCY PEARL (OVERBROOK/POOKIE/BEYOND)
35	32	25	CAN'T STAY DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
36	42	9	ONCE UPON A TIME MONTELL JORDAN (DEF SOUL/IDJMG)
37	25	14	STAY OR LET IT GO BRIAN MCKNIGHT (MOTOWN)
38	39	11	LISTEN TO YOUR MAN CHICO DEBARGE FEAT. JOE (MOTOWN)
39	36	15	LEFT, RIGHT, LEFT DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
40	38	7	WHISTLE WHILE YOU TWURK YING YANG TWINS (COLLIPARK)
41	37	12	ANYTHING JAY Z (ROC A-FELLA/DEF JAM/IDJMG)
42	46	6	SHUT UP TRICK DADDY FEAT. DUECE POPPITO, TRINA, CO (SLIP-N-SLIDE/ATLANTIC)
43	45	5	IT WASN'T ME SOLE FEAT. GINUWINE (DREAMWORKS)
44	58	3	THERE YOU GO PINK (LAFACE/ARISTA)
45	47	4	LOVE SETS YOU FREE KELLY PRICE & FRIENDS (DEF SOUL/IDJMG)
46	44	12	WHEN YOU THINK OF ME ERIC BENET FEAT. ROY AYERS (WARNER BROS.)
47	43	16	I LIKE IT SAMMIE (FREEWORLD/CAPITOL)
48	51	7	CHERCHEZ LAGHOST GHOSTFACE KILLAH (WU TANG/RAZOR SHARP/EPIC)
49	48	6	LOVING EACH OTHER 4 LIFE METHRONE (CLATOWN)
50	40	10	IS THIS PAIN OUR PLEASURE MINT CONDITION (ELEKTRA/EEG)
51	53	3	I'M HERE THE TEMPTATIONS (MOTOWN)
52	49	4	EVERYDAY ANGIE STONE (ARISTA)
53	52	19	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
54	65	2	INCOMPLETE SISQO (DRAGON/DEF SOUL/IDJMG)
55	54	7	GAME DON'T WAIT WARREN G FEAT. NATE DOGG, SNOOP DOGG & XZIBIT (G-FUNK/RESTLESS)
56	50	10	B5 YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)
57	57	15	BABY DON'T CRY (KEEP YA HEAD UP II) 2PAC + OUTLAWZ (AMARU/DEATH ROW/INTERSCOPE)
58	71	2	SUNDRESS THE PHAT CAT PLAYERS FEAT. COCO BROWN (PARLANE)
59	63	4	DA BADDEST B***H TRINA (SLIP-N-SLIDE/ATLANTIC)
60	—	1	GET YOUR ROLL ON BIG TYMERS (CASH MONEY/UNIVERSAL)
61	—	1	WHATEVER! IDEAL FEATURING LIL' MO (VIRGIN)
62	60	4	(HOT S**T) COUNTRY GRAMMAR NELLY (FO' REEL/UNIVERSAL)
63	—	1	TREAT HER LIKE A LADY JOE (JIVE)
64	59	23	ONE NIGHT STAND J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
65	—	1	SEND IT ON D'ANGELO (CHEEBA SOUND/VIRGIN)
66	—	1	GET ALONG WITH YOU KELIS (VIRGIN)
67	—	1	BREAK FOOL RAH DIGGA (FLIPMODE/ELEKTRA/EEG)
68	—	1	WHO RIDE WIT US KURUPT FEAT. DAZ (ANTRA/ARTEMIS)
69	70	2	XXPLOSIVE DR. DRE FEAT. HITTMAN, KURUPT, NATE DOGG & SIX-TWO (AFTERMATH/INTERSCOPE)
70	56	4	COME BACK IN ONE PIECE AALIYAH FEAT. DMX (BLACKGROUND/VIRGIN)
71	—	1	THE RETURN OF THE DIAZ BROS. TONY TOUCH FEAT. DOO WOP & PAIN IN DA ASS (TOMMY BOY)
72	69	4	I DO BLAQUE (TRACK MASTERS/COLUMBIA)
73	64	13	F**K YOU DR. DRE (AFTERMATH/INTERSCOPE)
74	—	1	WHAT'CHU LIKE DA BRAT FEAT. TYRESE (SO SO DEF/COLUMBIA)
75	—	1	THE NEXT EPISODE DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)

◯ Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	BACK THAT THANG UP JUVENILE (CASH MONEY/UNIVERSAL)
2	1	3	GOT TO GET IT SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
3	3	2	THE BEST MAN I CAN BE GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
4	—	1	LOVE IS BLIND EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
5	7	11	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/IDJMG)
6	5	2	24/7 KEVON EDMONDS (RCA)
7	6	5	BACK AT ONE BRIAN MCKNIGHT (MOTOWN)
8	4	18	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
9	8	4	BRING IT ALL TO ME BLAQUE (TRACK MASTERS/COLUMBIA)
10	9	6	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY (COLUMBIA/ISLAND/IDJMG)
11	13	5	DA ROCKWILDER METHOD MAN/REDMAN (DEF JAM/IDJMG)
12	16	31	NO SCRUBS TLC (LAFACE/ARISTA)
13	11	4	IF YOU LOVE ME MINT CONDITION (ELEKTRA/EEG)
14	24	26	WHERE MY GIRLS AT? 702 (MOTOWN)
15	—	1	DO IT AGAIN (PUT YA HANDS UP) JAY-Z FEAT. BEANIE SIGEL & AMIL (ROC-A-FELLA/DEF JAM/IDJMG)
16	12	6	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)
17	25	14	BLING BLING B.G. (CASH MONEY/UNIVERSAL)
18	—	25	BILLS, BILLS, BILLS DESTINY'S CHILD (COLUMBIA)
19	10	11	WE CAN'T BE FRIENDS DEBORAH COX WITH R.L. (ARISTA)
20	10	3	GET UP AMEL LARRIEUX (550 MUSIC/EPIC)
21	14	5	NONE OF UR FRIENDS BUSINESS GINUWINE (550 MUSIC/EPIC)
22	15	25	IT'S GONNA RAIN KELLY PRICE (DEF SOUL/ROCK LAND/INTERSCOPE)
23	22	29	ANYWHERE 112 FEATURING LIL'Z (BAD BOY/ARISTA)
24	20	0	DEEP INSIDE MARY J. BLIGE (MCA)
25	17	7	GET GONE IDEAL (NOONTIME/VIRGIN)

Recurrents are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

87 **THE 6TH SENSE** (EMI April, ASCAP/Gifted Pearl, ASCAP/Senseless, BMI/Songs Of Universal, BMI) HL
65 **B5** (Drugstore, ASCAP/Ghetto Street Funk, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP)
44 **ANYTHING** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Hollis, BMI/Food, Water & Shelter, ASCAP/Copyright Control) HL
60 **BABY DON'T CRY (KEEP YA HEAD UP II)** (Joshua's Dream, BMI/Songs Of Universal, BMI/Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Thug Nation, BMI/Suge, ASCAP/WB, ASCAP/Foxbeat, ASCAP/Universal, ASCAP) HL/WBM
18 **BEST OF ME** (Art Of War, BMI/Warner-Tamerlane, BMI/Swizz Beatz, ASCAP/Siyeeda's, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Jae'wons, ASCAP/Kanma, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
15 **BIG PIMPIN'** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/I Love KJ, ASCAP/Zomba, ASCAP/Pimp My Pen International, ASCAP) HL
63 **BOUNCE** (Cal-Rock, ASCAP/EMI Virgin, ASCAP)
76 **BREAK FOOL** (Rah Digga, ASCAP/Pete Rock, ASCAP/Dayna's Day, BMI)
40 **CAN'T STAY** (Cherry River, BMI/Songs Of DreamWorks, BMI/Gee Jaz, BMI/MaMa Bev's, BMI/Oh! God, ASCAP/Universal-PolyGram International, ASCAP) CLM/WBM
57 **CHERCHEZ LAGHOST** (Warner-Tamerlane, BMI/Browder And Darnell, BMI) WBM
90 **CHIN CHECK** (Gangsta Boogie, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/MC Ren, ASCAP) HL/WBM
76 **COME BACK IN ONE PIECE** (Boomer X, ASCAP/Six Shot, BMI/DJ Irv, BMI/Famous, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI)
64 **DA BADDEST B***H** (Ms. Trina, BMI/First N' Gold, BMI)
30 **DANCE TONIGHT** (Ugmoe, ASCAP/Cool Abdul, ASCAP/Watermelon Girl, BMI/Ensign, BMI/Universal-PolyGram International, ASCAP/Tony! Toni! Tone!, ASCAP)
90 **DO IT** (Shedogs, ASCAP/DLO, ASCAP/Pastor Troy, BMI)
56 **EVERYDAY** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/Universal-PolyGram International, ASCAP/Ah-choo, ASCAP)
81 **F**K YOU** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/In The Water, ASCAP/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
32 **FORGOT ABOUT DRE** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
61 **GAME DON'T WAIT** (Andre Young, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Warren G, ASCAP/Nate Dogg, BMI/My Own Chit, BMI/Hennessy For Everyone, BMI/Voco, BMI/EMI April, ASCAP/EMI Blackwood, BMI) HL/WBM
58 **G'D UP** (Dimetime, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
72 **GET ALONG WITH YOU** (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
21 **GET IT ON TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tebaku, ASCAP/Lavars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
98 **GET YOUR ROLL ON** (Money Mack, BMI)
85 **GIRLS ALL PAUSE** (Antraphil, BMI/Sharon Hill, BMI/Bink Dog, SESAC)
25 **GIVE ME YOU** (Realsongs, ASCAP) WBM
99 **GOT BEEF** (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP)
24 **HE CAN'T LOVE U** (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
1 **HE WASN'T MAN ENOUGH** (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/T And Me, ASCAP) HL
28 **HOT BOYZ** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
41 **(HOT S**T) COUNTRY GRAMMAR** (Jackie Frost, BMI/Careers-BMG, BMI/Publishing Designee, BMI/Universal, ASCAP/Basement Beatz, ASCAP)
53 **HOW LONG** (Yellow Man, BMI/Butter Jinx, BMI/Hichlo, ASCAP/Solideas, BMI/Hitco, BMI/Voco, ASCAP/Merokee, ASCAP/Large Variety, ASCAP)
74 **HOW WE ROLL** (Annie Mae, BMI)
75 **I DO** (Dotted Line, BMI/12 A Under, BMI/Slam U Well, ASCAP/Pink Jeans, SESAC/Precision, SESAC)
10 **I DON'T WANNA** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
34 **IF YOU DON'T WANNA LOVE ME** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Juicy Tyme, ASCAP) HL
47 **I LEARNED FROM THE BEST** (Realsongs, ASCAP) WBM
60 **I LIKE DEM** (Swole, ASCAP/STD, ASCAP)
22 **I LIKE IT** (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
58 **I'M HERE** (EMI April, ASCAP/Sharlo's Dream, ASCAP) HL
89 **IMPERIAL** (Rah Digga, ASCAP/T Ziah's, BMI/Warner-Tamerlane, BMI/Who-Oh, ASCAP) WBM
62 **INCOMPLETE** (Montell Jordan, ASCAP/Famous, ASCAP/Shep And Shep, ASCAP/Hudson Jordan, ASCAP) HL
33 **I NEED A HOT GIRL** (Money Mack, BMI)
54 **IS THIS PAIN OUR PLEASURE** (EMI April, ASCAP/Mint Factory, ASCAP) HL
28 **IT'S SO HARD** (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Young Lord, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Firm Body, BMI) HL
50 **IT WASN'T ME** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Honey From Missouri, ASCAP/Drenthal "O.J." Harper, ASCAP/Kandacy, ASCAP/Air Control, ASCAP) HL
5 **I WANNA KNOW** (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
2 **I WISH** (Tom, ASCAP/Mike City, BMI)
39 **LEFT, RIGHT, LEFT** (Tight 2 Def, ASCAP)
27 **LET'S GET MARRIED** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC) HL
45 **LISTEN TO YOUR MAN** (Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Multisongs BMG, SESAC/Zomba, ASCAP/Fe-Mac, ASCAP)
87 **LOVE ME NOW** (EMI April, ASCAP/Salaam Remi, ASCAP/Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Jobete, ASCAP/T-Boy, ASCAP/Naughty, ASCAP) HL
48 **LOVE SETS YOU FREE** (Big Beautiful One, ASCAP/Sony/ATV Songs, BMI/Ninth Street Tunnel, ASCAP/EMI April, ASCAP/Philmore, ASCAP/Universal, ASCAP) HL
55 **LOVING EACH OTHER 4 LIFE** (Jondie, BMI)
4 **MARIA MARIA** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL/WBM
23 **MR. TOO DAMN GOOD** (Divided, BMI/Zomba, BMI/Lil' Mob, BMI/Warner-Tamerlane, BMI) WBM
83 **THE NEXT EPISODE** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
29 **NO LOVE (I'M NOT USED TO)** (Warner-Tamerlane, BMI/Bobbie And DJ, BMI) WBM
37 **NO MORE RAIN (IN THIS CLOUD)** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Universal-PolyGram International, ASCAP/Copyright Control) WBM
43 **ONCE UPON A TIME** (Montell Jordan, ASCAP/Famous, ASCAP/Shep And Shep, ASCAP/Hudson Jordan, ASCAP) HL
42 **ONE NIGHT STAND** (First N Gold, BMI/Juicy Tyme, ASCAP)
6 **PARTY UP (UP IN HERE)** (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
96 **(RAP) SUPERSTAR** (Hits From Da Bong, ASCAP/Soul Assassins, ASCAP)
88 **READY** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hale Yeah, SESAC/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL
92 **RESURRECTION (PAPER, PAPER)** (Ruthless Attack, ASCAP/Constructive Points, ASCAP/Mergela, ASCAP/Music Of Windswept, ASCAP)
80 **THE RETURN OF THE DIAZ BROS.** (Ensign, BMI/Melaza, ASCAP/T-Boy, ASCAP/Bouncemasta, ASCAP)
95 **RIDDLE** (2 Tuff E-Nuff, BMI/EMI Blackwood, BMI/EV, BMI) HL
77 **RIDE WIT US** (Philantra, ASCAP/Sharon Hill, BMI/D-Dillinger, ASCAP/Karam's Kid, ASCAP)
38 **RYDE OR DIE, CHICK** (EMI April, ASCAP/Justin Combs, ASCAP/Sheek Louchion, ASCAP/Jae'wons, ASCAP/Pantero's, ASCAP) HL
11 **SAY MY NAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
73 **SEND IT ON** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/Melodies Inside, ASCAP/Songs Of Universal, BMI/Baby Diamond, BMI/Warner-Tamerlane, BMI/Stephanye, BMI/Carbert, BMI) WBM
9 **SEPARATED** (Grindtime, BMI/Zomba, BMI/Tuff Huff, BMI)
14 **SHACKLES (PRAISE YOU)** (Tea Time, ASCAP/That's Plum's Song, ASCAP/Nyrraw, ASCAP/EMI April, ASCAP) HL
51 **SHUT UP** (First N' Gold, BMI/Trick N' Rick, BMI/Ms. Trina, BMI/Duece, BMI/Watch My Music, ASCAP)
48 **STAY OR LET IT GO** (Rodney Jerkins, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Fred Jerkins III, BMI/Ensign, BMI/Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Masong, ASCAP/LaShawn Daniels, ASCAP) HL/WBM
67 **SUNDRESS** (Parlane, ASCAP)
49 **THANK GOD I FOUND YOU** (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
20 **THAT'S WHAT I'M LOOKING FOR** (Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP) HL
31 **THERE YOU GO** (Shek'em Down, BMI/Hitco South, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Pink Panther, ASCAP) HL
100 **THINGS I'VE SEEN** (Spooked Out, BMI/R Dahrouge, ASCAP)
6 **THONG SONG** (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP/Tyme For Flyte, BMI/Songs Of DreamWorks, BMI) CLM/WBM
71 **TREAT HER LIKE A LADY** (Zomba, BMI/Tuff Huff, BMI/East Memphis, BMI/Irving, BMI)
81 **THE TRUTH** (Shukur Al-Din, ASCAP/Hitco South, ASCAP/Ye World, ASCAP/Nash Notes, ASCAP/Sony/ATV Tunes, ASCAP) HL
7 **TRY AGAIN** (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP) WBM
30 **U KNOW WHAT'S UP** (Eddie F., ASCAP/DoWhatIGotta, ASCAP/WB, ASCAP/Beiewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassmysteria, ASCAP/Rusty Knuckles, ASCAP) WBM
88 **UNTIL WE RICH** (Gangsta Boogie, ASCAP/WB, ASCAP/Golden Fingas, ASCAP/Universal, ASCAP/EMI April, ASCAP/Slet, ASCAP) HL/WBM
18 **UNTITLED (HOW DOES IT FEEL)** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/First Echo, ASCAP) WBM
62 **WHAT'CHU LIKE** (Throwin' Tantrums, ASCAP/EMI April, ASCAP/Air Control, ASCAP/So So Def, ASCAP/Warner-Tamerlane, BMI/Edition Lollipop, SESAC)
70 **WHATEVER!** (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Songs For Children, BMI/Uh Oh, BMI/Ensign, BMI)
86 **WHAT'S THE DIFFERENCE** (WB, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI/Voco, BMI/Hennessy For Everyone, BMI/City Housing, BMI/R.Bembry, ASCAP) HL/WBM
52 **WHEN YOU THINK OF ME** (India B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Jajapo, ASCAP/Milahn, ASCAP)
17 **WHERE I WANNA BE** (Check Man, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/Willane, ASCAP/EMI April, ASCAP) HL/WBM
18 **WHISTLE WHILE YOU TWURK** (ColliPark, BMI)
12 **WHOA!** (Still Diggin', ASCAP/BMG, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Diamond Rob, ASCAP/Harve Pierre, BMI) HL
93 **WHY CAN'T WE** (Steven A. Jordan, ASCAP/WB, ASCAP/DeGrate, BMI/Grubworks, BMI) WBM
3 **WOBBLE WOBBLE** (Big P, BMI)
78 **XXPLOSIVE** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP/Sony/ATV Tunes, ASCAP/Phat Cat, ASCAP/Antraphil, BMI/Sharon Hill, BMI/Nate Dogg, BMI) HL/WBM
64 **YEAR 2000** (Hennessey For Everyone, BMI/Voco, BMI/Alexra, BMI/WB, ASCAP/Hard Workin Black Folks, ASCAP) WBM
94 **T.O.B.** (Wu-Tang, BMI/Careers-BMG, BMI/EMI Unart, BMI/Funky Noble, ASCAP/Famous, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP) HL
13 **YOU OWE ME** (Zomba, ASCAP/Ill Will, ASCAP/Mass Confusion, ASCAP) WBM
35 **YOUR CHILD** (Tents Of Kedar, ASCAP/BMG, ASCAP/Hollow Thigh, ASCAP)

Hot R&B/Hip-Hop Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1
1	20	2	HE WASN'T MAN ENOUGH TONI BRAXTON (LAFACE/ARISTA) 1 wk at No. 1
2	2	3	WOBBLE WOBBLE 504 BOYZ (NO LIMIT/PRIORITY)
3	1	13	MARIA MARIA SANTANA FEAT. THE PRODUCT G&B (ARISTA)
4	—	1	SEPARATED AVANT (MAGIC JOHNSON/MCA)
5	5	10	WHISTLE WHILE YOU TWURK YING YANG TWINS (COLLIPARK)
6	7	6	SHACKLES (PRAISE YOU) MARY MARY (C2/COLUMBIA)
7	4	20	I LIKE IT SAMMIE (FREEWORLD/CAPITOL)
8	3	0	SAY MY NAME DESTINY'S CHILD (COLUMBIA)
9	9	7	IF YOU DON'T WANNA LOVE ME TAMAR (DREAMWORKS)
10	0	22	GET IT ON TONITE MONTELL JORDAN (DEF SOUL/IDJMG)
11	0	10	THERE YOU GO PINK (LAFACE/ARISTA)
12	10	8	I LEARNED FROM THE BEST WHITNEY HOUSTON (ARISTA)
13	17	7	(HOT S**T) COUNTRY GRAMMAR NELLY (FO' REEL/UNIVERSAL)
14	12	13	THANK GOD I FOUND YOU MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
15	11	26	ONE NIGHT STAND J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
16	13	24	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
17	14	4	HOW LONG LV FEAT. SHARI WATSON (LOUD/COLUMBIA)
18	15	8	READY N-TOON (DREAMWORKS)
19	16	13	BOUNCE MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA)
20	18	4	I LIKE DEM LIL JON & THE EAST SIDE BOYZ (B.M.E.)
21	19	10	STILL IN MY HEART TRACIE SPENCER (CAPITOL)
22	27	22	HE CAN'T LOVE U JAGGED EDGE (SO SO DEF/COLUMBIA)
23	22	9	HOW WE ROLL 69 BOYZ (DOC HOLLYWOOD/HOME BASS)
24	25	22	24/7 KEVON EDMONDS (RCA)
25	21	11	GOT YOUR MONEY OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
26	38	3	HOW WE ROLL 69 BOYZ FEATURING [illegible] (DOC HOLLYWOOD/HOME BASS)
27	23	8	FABULOUS DA FAT CAT CLIQUE FEAT. MAY B (DFCC 4417ME & MINE)
28	33	12	BEST FRIEND PUFF DADDY (BAD BOY/ARISTA)
28	28	28	LEFT, RIGHT, LEFT DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
30	30	14	WHISPERS IN THE DARK PROFYLE (MOTOWN)
31	29	23	GET UP AMEL LARRIEUX (550 MUSIC/EPIC)
32	55	2	WHY CAN'T WE DALVIN DEGRATE FEAT. STEVIE J. (MAVERICK/WARNER BROS.)
33	26	20	DANCIN' GUY (MCA)
34	32	23	DOWN BOTTOM/SPIT THESE BARS DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
35	35	7	ANYTHING/BIG PIMPIN' JAY-Z (ROC A FELLA/DEF JAM/IDJMG)
36	24	19	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
37	36	8	IT'S SO HARD BIG PUNISHER FEAT. DONELL JONES (LOUD/COLUMBIA)
38	47	7	ANOTHER SAD LOVE SONG SUBSTANZ (MAXIMUM CAPACITY)
39	42	22	CAUGHT OUT THERE KELIS (VIRGIN)
40	46	30	STAY THE NIGHT IMX (MCA)
41	43	26	IF YOU LOVE ME MINT CONDITION (ELEKTRA/EEG)
42	39	2	I WISH CARL THOMAS (BAD BOY/ARISTA)
43	—	1	DO IT RASHEEDA FEAT. PASTOR TROY & RE RE (D-LO)
44	40	28	GIVE YOU WHAT YOU WANT (FA SURE) CHICO DEBARGE (MOTOWN)
45	63	3	THINGS I'VE SEEN SPOOKS (ANTRA/SHERIDAN SQUARE/ARTEMIS)
46	34	10	THONG SONG SISQO (DRAGON/DEF SOUL/IDJMG)
47	59	36	JIGGA MY N**** JAY Z (ROC A-FELLA/RUFF RYDERS/INTERSCOPE)
48	37	11	PARTY UP (UP IN HERE) DMX (RUFF RYDERS/DEF JAM/IDJMG)
49	48	34	U KNOW WHAT'S UP DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
50	41	44	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)
51	31	10	WHOA! BLACK ROB (BAD BOY/ARISTA)
52	56	9	WHEN U THINK ABOUT ME VOICE V (KAMIKAZE/MCA)
53	53	27	STEP TO THIS MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY)
54	44	10	MR. LOVER LT. STITCHIE (PRG/DEH TYME)
55	71	7	PRETTY BLACK WOMAN AMON RASHIDI (MOTOWN)
56	62	33	I WANT IT ALL WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
57	45	12	THAT'S WHAT I'M LOOKING FOR/WHAT'CHA LIKE DA BRAT (SO SO DEF/COLUMBIA)
58	50	14	STRAYED AWAY TERRY DEXTER (UNIVERSITY/WARNER BROS.)
59	49	27	4, 5, 6 SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
60	75	3	HOLE IN THE WALL MEL WAITERS (WALDOXY/MALACO)
61	54	14	YOU CAME ALONG BEVERLY (YAB YUM/ELEKTRA/EEG)
62	58	30	SOUTHERN GUL ERYKAH BADU FEAT. RAHZEL (MOTOWN)
63	—	17	KEYS LATANYA (TVT)
64	60	32	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (JIVE)
65	61	33	15 MINUTES MARC NELSON (COLUMBIA)
66	52	24	LEFT & RIGHT D'ANGELO (CHEEBA SOUND/VIRGIN)
67	51	7	IMPERIAL RAH DIGGA FEAT. BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
68	69	29	GET NONE TAMAR FEAT. J.D. & AMIL (DREAMWORKS)
69	68	37	U-WAY (HOW WE DO IT) YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)
70	65	33	SIMON SAYS PHAROAHE MONCH (RAWKUS/PRIORITY)
71	64	26	DAMN (SHOULD'VE TREATED U RIGHT) SO PLUSH FEAT. JA RULE (DARKCHILD/EPIC)
72	—	1	WE ARE FAMILY 2000 TRIG FEAT. FUNKADELIC (CODE GREEN/TALON/GROUND LEVEL)
73	74	40	GET GONE IDEAL (NOONTIME/VIRGIN)
74	—	1	LOVE SETS YOU FREE KELLY PRICE & FRIENDS (DEF SOUL/IDJMG)
75	70	33	MY LOVE IS YOUR LOVE WHITNEY HOUSTON (ARISTA)

◯ Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.

Cypress Hill Columbia Set Bridges Genres



SEIZING THE MOMENT: Cypress Hill is back with "Skull & Bones"—the group's fifth album and first double set—on Tuesday (25). This Columbia release comes directly on the heels of the U.S. Latin market-targeted "Los Grandes Éxitos En Español," released last December on Ruffhouse/Columbia.

The group's latest album was recorded soon after the fall release of "Cypress Hill IV."

"The record was doing pretty well with no push," says member **B-Real** about the quartet's fourth album, which has sold 535,000 units to date, according to SoundScan. "We weren't getting a lot of support from the record company at the time, since there wasn't a single they felt they could work.

"Recognizing we were selling records without any help, [label reps] came to us and asked what we thought about making the next record right away," he says. "We thought it was ridiculous, because it was so soon. We had never put a record out one year and then come out the very next year with another."

But B-Real and Cypress Hill colleagues **DJ Muggs, Sen Dogg,** and **Bobo** decided to seize the opportunity and agreed to go into the studio. After all, the group has managed to sell consistently despite a lack of radio and video support—and regardless of the latest hip-hop fads. And here was the chance for more sales potential, since the new album would be backed with all the label's guns fully loaded.

However, the group had to sacrifice its spot on the 1999 Warp tour in order to record "Skull & Bones," which features the Feb. 29 commercial single "Superstar."

"We're used to doing the tour thing," says B-Real. "Passing on the tour was hard to do; we live a good portion of our lives on the road. When we finally got into the studio, it took us a minute to get focused."

The "Skull & Bones" set is composed of traditional hip-hop on one disc, while the rock/rap-oriented second disc targets an audience that Cypress Hill has developed over the years through performances at Woodstock and Lollapalooza and as the opening act for **Rage Against The Machine** and other groups. In fact, there are rap and rock versions of the single "Superstar," which focuses on the reality of being a rap artist for those who think hip-hop is an easy occupation.



CYPRESS HILL

"A lot of what I wrote about on this record is based on the experiences I've had in the last three years in the hip-hop game and my opinion of where it's going," B-Real says. "Right now, it seems to be about materialism. Everybody's quick to make records about what they have on their wrists or on their necks and what they have in their bank accounts. Basically, there's a lot of shit out there with no substance. There are only a few records that have meaning."

Cypress Hill is contemplating several summer tour offers, including the Smoking Grooves lineup and opening for **Limp Bizkit.** The group will present its third annual Smoke Out festival in October.

FLYING HIGH: **Redman** has been flying high both literally and figuratively. Both he and **Method Man** have been performing to packed houses during their current 25-city tour, which ends April 30. In the course of their performances, the two have been diving off the stage, literally putting their lives in fans' hands.

"I turn around and jump out there backwards," says Redman. "So any-

(Continued on page 88)



'HEAT' IS ON: **Toni Braxton** has created real heat, and it shows. Braxton's "He Wasn't Man Enough" (LaFace/Arista) jumps 8-1 on the Hot R&B/Hip-Hop Singles & Tracks chart, earning the Greatest Gainer/Sales title. On the Hot R&B/Hip-Hop Singles Sales chart, "Man Enough" leaps to No. 1 as well, after street-date violations caused it to debut an issue early, at No. 20. In its first full week of sales, the single moved just short of 25,000 pieces at core R&B stores.

The timing of this No. 1 single couldn't have been better, with Braxton's album "The Heat" being released at retail Tuesday (25). With Braxton having a plethora of top 10 singles, "Man Enough" is only the second No. 1 for her on the Hot R&B/Hip-Hop Singles & Tracks list. The first was "You're Makin' Me High"/"Let It Flow," which reached the pinnacle in June 1996. "High" was also the first single from a new release, in this case Braxton's "Secrets," which went on to be certified seven-times platinum, with a 92-week stay on the Top R&B/Hip-Hop Albums chart. With this past history and the success of "Man Enough," Braxton has undoubtedly brought her magic into the new millennium.

'WISH' COMES TRUE: Arista is the place to be right about now. Not only is LaFace's **Toni Braxton** something to talk about, but right on her heels is **Carl Thomas** and his single "I Wish" (Bad Boy/Arista). "I Wish" garners such prime chart positions as the No. 2 spot, with a Greatest Gainer/Airplay crown, on Hot R&B/Hip-Hop Singles & Tracks and No. 1 on Hot R&B/Hip-Hop Airplay. Street-date violations cause his album to debut an issue early, at No. 100, on Top R&B/Hip-Hop Albums.

Unlike with hip-hop artists, it is a rare thing for a debut R&B artist to start this fast. Among the other new male R&B artists who have stirred the public enough to cause this same type of early chart debut were **D'Angelo** and **Eric Benét.** We have yet to see how Thomas will place among these artists, but how bad could his life be when his childhood fantasy was **Lola Falana?** Not bad at all.

NOT SEPARATED: Unintimidated by top-of-the-chart pressures, **Avant** makes a power move on the Hot R&B/Hip-Hop Singles & Tracks with "Separated" (Magic Johnson/MCA). The single soars 41-9, moving into the coveted top 10. This is the debut single not only from Avant but from the newly formed Magic Johnson label. A Cleveland native, Avant co-produced and co-wrote most of his upcoming album's tracks and considers it a "relationship album." The debut set, titled "My Thoughts," will be released May 9.

This busy new guy in town is on a promotional tour for his single and album, taking him to such stations as WGCI and WVAZ (V103) Chicago, WIZF Cincinnati, and WZAK Cleveland for performances. He is determined to make this work so much that he is on the road three to four days a week through June. Avant also is scheduled to perform June 2 at **Doug Banks'** Jam for Peace in Chicago. If you haven't seen him yet, make sure to check him out on BET's "Live From L.A." or catch the video on your local video channel. **Magic Johnson's** label has a lot riding on Avant, and from the looks of it, they are off to a great start.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				No. 1/Greatest Gainer	
1	1	1	4	**WOBBLE WDBBLE**	504 BOYZ
2	2	2	10	**WHISTLE WHILE YDU TWURK**	YING YANG TWINS
3	5	5	8	**(HOT S**T) COUNTRY GRAMMAR**	NELLY
4	3	3	24	**HOT BOYZ▲**	MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP
5	4	4	13	**BDUNCE**	MIRACLE
6	6	6	4	**I LIKE OEM**	LIL JON & THE EAST SIDE BOYZ
7	8	7	9	**HDW WE ROLL**	69 BOYZ FEAT. D.T. THE INCREDIBLE HULK
8	7	8	11	**GOT YOUR MONEY**	OL' DIRTY BASTARD FEATURING KELIS
9	18	15	4	**HDW WE ROLL**	69 BOYZ FEAT. D.T. THE INCREDIBLE HULK
10	9	12	6	**FABULDUS**	DA FAT CAT CLIQUE FEATURING MAY B
11	14	14	13	**BEST FRIEND**	PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR
12	11	9	27	**LEFT/RIGHT**	DRAMA
13	13	11	23	**DOWN BOTTOM/SPIT THESE BARS**	ORAG-ON & JUVENILE
14	15	16	8	**ANYTHING/BIG PIMPIN'**	JAY-Z
15	10	13	19	**G'D UP**	SNOOP DOGG PRESENTS THA EASTSIDAZ
16	16	19	6	**IT'S SD HARD**	BIG PUNISHER FEATURING DONELL JONES
17	NEW ▶		1	**DO IT**	RASHEEDA FEATURING PASTOR TROY & RE RE
18	27	26	4	**THINGS I'VE SEEN**	SPOOKS
19	25	24	35	**JIGGA MY N******	JAY-Z
20	17	17	11	**PARTY UP (UP IN HERE)**	DMX
21	12	10	10	**WHDA!**	BLACK ROB
22	23	25	27	**STEP TD THIS**	MASTER P FEATURING D.I.G.
23	19	18	10	**MR. LOVER**	LT. STITCHIE FEAT. CHEVELLE FRANKLYN
24	26	23	33	**I WANT IT ALL ●**	WARREN G FEATURING MACK 10
25	20	21	12	**THAT'S WHAT I'M LOOKING FDR/WHT'CHA LIKE**	DA BRAT
26	21	22	27	**4, 5, 6 ●**	SOLE FEATURING JT MONEY & KANDI
27	22	20	7	**IMPERIAL**	RAH DIGGA FEATURING BUSTA RHYMES
28	31	37	39	**U-WAY (HDW WE DO IT)**	YOUNGBLOODZ
29	28	27	33	**SIMON SAYS**	PHAROAHE MONCH
30	NEW ▶		1	**WE ARE FAMILY 2000**	TRIG FEATURING FUNKADELIC
31	46	33	12	**FREAKIN' IT**	WILL SMITH
32	RE-ENTRY		4	**LEFT, RIGHT, LEFT**	DRAMA
33	36	38	33	**PIMPIN' AIN'T NO ILLUSION**	UGK FEATU. KOOL ACE & TOO SHORT
34	35	40	10	**THE 6TH SENSE**	COMMON
35	RE-ENTRY		3	**WHAT'S UP FATLIP?**	FATLIP
36	38	29	22	**YDU CAN DO IT**	ICE CUBE FEATURING MACK 10 & MS. TOI
37	32	28	6	**THE TRUTH**	BEANIE SIGEL
38	RE-ENTRY		33	**I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY ▲**	METHOD MAN FEAT MARY J. BLIGE
39	RE-ENTRY		21	**STILL O.R.E.**	DR. DRE FEATURING SNOOP DOGG
40	50	34	20	**BANG BANG BOOGIE**	CHAMPTOWN INTRDDUCING D'PHUZION
41	RE-ENTRY		15	**STRDKIN' 2000**	GRANDMASTER SLICE
42	29	30	7	**ILL BOMB**	FUNKMASTER FLEX & BIG KAP FEAT. LL COOL J
43	RE-ENTRY		14	**PUSHER MAN**	RAISE UP CLICK FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIOUS ONE
44	30	47	8	**THE PLATFDRM**	DILATED PEOPLES
45	40	32	19	**DO IT AGAIN (PUT YA HANDS UP)**	JAY-Z FEAT. BEANIE SIGEL & AMIL
46	RE-ENTRY		2	**WANNA BE AN MC?**	MYKILL MIERS FEAT. FREDDIE FOXXX
47	NEW ▶		1	**SHUT UP**	TRICK DADDY FEAT. DUECE POPPITO, TRINA, CO
48	41	45	4	**YEAR 2000**	XZIBIT
49	48	—	5	**GHDST WRITER**	MAD SKILLZ
50	NEW ▶		1	**(RAP) SUPERSTAR**	CYPRESS HILL

◯ Records with the greatest sales gains this week † Videoclip availability ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available (V) Vinyl single available. (X) CD maxi-single available Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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Billboard® TOP R&B/HIP-HOP ALBUMS™

APRIL 29, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1/Hot Shot Debut		
1	NEW ▶		1	**OA BRAT** SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98) 1 week at No. 1	UNRESTRICTED	1
2	2	1	4	**SOUNDTRACK** BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
3	1	49	3	**BIG PUNISHER** LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
4	5	4	20	**SISQO** ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
5	6	6	18	**OMX** ▲[1] RUFF RYDERS/DEF JAM 546632*/IDJMG (11.98/18.98)	AND THEN THERE WAS X	1
				Greatest Gainer		
6	11	12	16	**JAY-Z** ▲ ROC-A-FELLA/DEF JAM 546820*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
7	8	7	6	**GERALD LEVERT** EASTWEST 62147/EEG (11.98/17.98)	G	2
8	7	3	4	**ICE CUBE** LENCH MOB/EAST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
9	9	9	22	**DR. DRE** ▲[4] AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
10	4	2	4	**DRAG-ON** RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
11	3	71	4	**RAH DIGGA** FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	3
12	10	8	5	**BLACK ROB** ● BAD BOY 73026*/ARISTA (10.98/16.98)	LIFE STORY	1
13	16	16	22	**DONELL JONES** ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	1
14	17	19	7	**BONE THUGS-N-HARMONY** ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
15	19	5	1	**COMMON** MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	9
16	17	19	5	**TRINA** SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	19
17	17	17	17	**JAGGED EDGE** ● SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
18	16	19	38	**DESTINY'S CHILD** ▲[1] COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
19	19	19	38	**MACY GRAY** ▲[2] EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	9
20	16	13	1	**BEANIE SIGEL** ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
21	22	29	19	**DRAMA** ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	11
22	37	37	4	**THE MURDERERS** MURDER INC/DEF JAM 546258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
23	26	28	4	**TRICK DADDY** SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
37	20	28	4	**VARIOUS ARTISTS** PRIORITY 50120 (12.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
25	16	22	17	**MARY J. BLIGE** ▲ MCA 111929* (11.98/17.98)	MARY	1
25	27	—	7	**PINK** LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
27	19	16	17	**D'ANGELO** ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
28	NEW ▶		1	**SOUNDTRACK** WU-TANG/RAZOR SHARP 63794*/EPIC (11.98 EQ/16.98)	GHOST DOG: THE WAY OF THE SAMURAI — THE ALBUM	28
29	31	34	51	**ERIC BENET** ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	1
30	29	29	29	**ANGIE STONE** ● ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	9
11	23	23	33	**SOUNDTRACK** ● JIVE 41686* (11.98/17.98)	THE WOOD	2
37	28	27	11	**SNOOP DOGG & THA EASTSIDAZ** ● DOGGY STYLE 25042*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
16	17	19	17	**THE LOX** RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	1
34	17	17	22	**NAS** ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	1
35	17	17	5	**SAMMIE** FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	23
28	33	20	4	**FRED HAMMOND & RADICAL FOR CHRIST** VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
17	34	16	22	**YOUNGBLOODZ** GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
16	17	30	17	**DAVE HOLLISTER** ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	9
16	17	17	38	**HOT BOYS** ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
40	44	40	18	**JUVENILE** ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
41	42	44	25	**KEVON EDMONDS** RCA 67704 (10.98/16.98)	24/7	15
42	38	29	5	**DEAD PREZ** LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
43	40	17	19	**JUVENILE** ▲[2] CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
44	37	37	11	**EVE** ▲ RUFF RYDERS 490463*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	8
45	41	48	72	**VARIOUS ARTISTS** HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	18
46	47	47	17	**2PAC + OUTLAWZ** ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
47	54	57	30	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	47
48	46	39	11	**GHOSTFACE KILLAH** ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
49	43	41	30	**BRIAN MCKNIGHT** ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
				Pacesetter		
50	85	80	29	**SOLE** DREAMWORKS 450118/INTERSCOPE (11.98/17.98) HS	SKIN DEEP	27
51	49	50	60	**EMINEM** ▲[3] WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
52	48	46	27	**SOUNDTRACK** ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
53	51	35	18	**SOUNDTRACK** PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
54	45	43	3	**SOUNDTRACK** LOUD/COLUMBIA 62197*/CRG (11.98 EQ/17.98)	BLACK AND WHITE	43
55	63	61	6	**METHRONE** CLATOWN 2000 (11.98/16.98) HS	MY LIFE	55
56	60	51	9	**AMEL LARRIEUX** 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITES	21
57	55	54	20	**THE NOTORIOUS B.I.G.** ▲ BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
58	50	47	16	**TRIN-I-TEE 5:7** 8-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
59	57	53	24	**LIL' WAYNE** ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
60	56	56	23	**MONTELL JORDAN** ● DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	3
61	52	55	4	**TAMAR** DREAMWORKS 450110/INTERSCOPE (8.98/12.98) HS	TAMAR	42
62	59	60	6	**AL JARREAU** GRP 547884/VG (11.98/17.98)	TOMORROW TODAY	43
63	NEW ▶		1	**OEL THE FUNKY HOMOSAPIEN** HIERO IMPERIUM 230103* (10.98/16.98) HS	BOTH SIDES OF THE BRAIN	63
64	58	52	30	**METHOD MAN/REDMAN** ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
65	NEW ▶		1	**E.S.G.** WRECKSHOP 5552 (11.98/16.98) HS	CITY UNDER SIEGE	65
66	65	68	22	**KURUPT** ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
67	61	58	7	**J-SHIN** SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
68	62	59	19	**JEFFREY OSBORNE** PRIVATE MUSIC 82170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE	50
69	53	45	12	**GUY** MCA 112054 (11.98/17.98)	III	9
70	NEW ▶		1	**THE PHAT CAT PLAYERS** PARLANE 34044 (10.98 CD) HS	MAKE IT PHAT, BABY	70
11	64	62	22	**BOB MARLEY** ● TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
72	72	37	5	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** VERITY 43132 (10.98/16.98) HS	FAMILY AFFAIR	72
73	66	63	5	**LUKE** LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000	37
74	17	66	17	**GINUWINE** ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	1
16	17	90	17	**GOODIE MOB.** ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	3
74	19	66	19	**WHITNEY HOUSTON** ▲[1] ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	2
73	17	16	46	**BLAQUE** ▲ TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	23
18	18	73	7	**BEELOW** BALLIN/PRIVATE I 417105/UNIVERSAL (10.98/16.98) HS	BALLAHOLIC	34
79	90	—	17	**KELIS** VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	23
80	79	70	46	**JENNIFER LOPEZ** ▲ WORK 69361/EPIC (11.98 EQ/17.98)	ON THE 6	8
81	NEW ▶		1	**TRAPP** DEFF TRAPP 5671 (11.98/16.98) HS	YOU NEVER HEARD	81
82	76	77	100	**OMX** ▲[3] RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	1
83	71	67	25	**CHICO DEBARGE** MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
84	81	86	24	**MARIAH CAREY** ▲[1] COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
85	91	76	27	**MOS DEF** ● RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
86	89	91	73	**2PAC** ▲ AMARU/DEATH ROW 49030I*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
87	88	83	6	**PHIL PERRY** PEAK/PRIVATE MUSIC 82181/WINDHAM HILL (10.98/16.98) HS	MY BOOK OF LOVE	67
88	78	74	22	**MINT CONDITION** ELEKTRA 62353/EEG (11.98/17.98)	LIFE'S AQUARIUM	7
89	82	79	49	**SNOOP DOGG** ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
90	80	88	70	**OMX** ▲[2] RUFF RYDERS/DEF JAM 546647*/IDJMG (10.98/16.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
91	95	84	20	**ROME** JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	48
92	86	82	20	**Q-TIP** ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
93	84	81	25	**WARREN G** ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
94	74	69	11	**YOUNG BLEED** PRIORITY 50018* (10.98/16.98)	MY OWN	17
95	83	75	11	**TINA TURNER** ● VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	29
96	NEW ▶		1	**VARIOUS ARTISTS** DEFF TRAPP 6974 (11.98/16.98)	THE WEST COAST NEVER DIES	96
97	16	78	19	**FUNKMASTER FLEX & BIG KAP** ● DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	3
98	98	93	22	**JOHNNIE TAYLOR** MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
99	97	96	17	**IDEAL** NOONTIME 47582/VIRGIN (10.98/16.98) HS	IDEAL	19
100	NEW ▶		1	**CARL THOMAS** BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	100

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



Latest Updates On Latin Conference

Latin Notas

by John Lannert

11 AND COUNTING: Unless you have been living under a very cozy rock, you know that Billboard's 11th annual International Latin Music Conference, the longest-running conference of its kind, will be in full swing on Tuesday (25). There is a whole passel of updates to mention.

First off, Columbia/Sony Discos superstar **Marc Anthony** has been confirmed to perform at Billboard's seventh annual Latin Music Awards on Thursday (27). Karen Records superstar **Juan Luis Guerra** has been confirmed as an awards presenter.

On the showcase front, ASCAP's "New Music Of The Millennium" is set to take place Monday (24) at Miami Beach's Crowbar, with Puerto Rican rock act **Parafanelia**; Latin jazz artist **Alina Brouwer**, who is the daughter of noted classical composer **Leo Brouwer**; Latin ska band **Don Pepe**; RMM salsa siren **Vanessa**; and EMI Latin's star rock group **Fiel A La Vega.**

Spanish pop/dance diva **Mónica Naranjo** has been added as a performer at the Sony Discos showcase on Tuesday (25). **Los Tri-O** has replaced **Marco Hernández** at BMG Latin's showcase that Tuesday.

Highly touted singer/songwriter **Francisco Céspedes** has been added to the Warner Music International showcase on Wednesday (26).

Hollywood Latin's **Gipsyland** is replacing **Los Lobos** for the Wednesday night showcase. Discos Fuentes' **Sonora Carruseles** has been replaced by **Criollo.**

As for the conference panels, there are several changes. **Orly Agai-Chaim,** talent agent at the William Morris Agency, has been confirmed as a speaker for the "Dialores For Dolares" panel. **Leila Cobo,** pop music critic for The Miami Herald, has been tapped as a speaker for the "Stars On Teve" panel.

John Pantel, talent buyer at House of Blues Concerts, has been confirmed as a speaker on the "Will The Conciertos Go On?" panel.

Jon Stoll has been replaced on the concert panel by **Lázaro Megret,** president of DMP.

As mentioned in past columns, Billboard's annual Latin confab has prospered over the years because of loyal support from the Latin music industry.

¡Muchísimas gracias!

BUYER'S GUIDE ALERT: Billboard is scheduled to publish its International Latin Music Buyer's Guide during the week of Aug. 9.

The deadline to enter data into the directory is June 5. The ad reservation deadline is June 21.

For those wishing to enter data on their firms into the directory, please contact me at 502-968-4440. You also can fax me at 502-968-4960 or E-mail me at joaopablo@aol.com.

LOS TRES TO SPLIT? After having spent a career that lasted 10 years and having sold more than half a million records, Chilean rock group **Los Tres** has announced that it will take an "indefinite break."

In a press release, the bandmates explain that the temporary breakup is amicable. They mention "personal reasons" as the cause for their decision. A tiring promotional schedule was cited as another factor.

Each member of the quartet will work on personal projects. Within a year, says singer **Alvaro Henríquez,** the band will ponder whether to regroup. It is booked to perform its last show May 13 in Santiago, Chile.

Los Tres has released seven albums on Sony Music Chile. Its best-selling set, so far, is "MTV Unplugged," which has reached 180,000 units. The contract between Sony and the band calls for one more album. Both parties will meet soon to decide how to fulfill the agreement.

ADIÓS ROBERTO: Heartfelt condolences to the family and friends of **Roberto Rivera,** the president of POW Records, who died of a heart attack April 9. He was 53.

Gregarious and outspoken, the well-known concert and record promoter brought **Banda Blanca** and its classic *punta* smash "Sopa De Caracol" to the world nearly 10 years ago.

Rivera, who was born in Honduras, also is credited with helping to garner industry notice for fellow Central Americans **Alvaro Torres** and **Ricardo Arjona.**

GETTING CAUGHT UP: **Pablo Portillo** has left Disa/EMI Latin's regional Mexican act **Liberación** to become a member of Sony Discos pop group **MDO.**

Celia Cruz and **José Alberto "El Canario"** are booked to headline a tribute concert to **Oscar D'León** on Saturday (22) at New York's Madison Square Garden. Also slated to perform are **Cano Estremera, Pete "El Conde" Rodríguez, Raulín Rosendo, Toño Rosario,** and **Rubby Pérez.**

Industry veteran **Bill Marín** has formed Demand Entertainment.

(Continued on page 88)



Gilberto Es Número Uno. During a recent directors' meeting hosted by Sony, Gilberto Santa Rosa was honored for reaching No. 1 on Hot Latin Tracks with his hit "Qué Alguien Me Diga." Shown, from left, are José Gazmey, senior director of A&R at Sony Tropical; Alejandro Jaén, producer of "Qué Alguien Me Diga"; Santa Rosa; Oscar Llord, president of Sony Discos; Omar Alfanno, writer of "Qué Alguien Me Diga"; and Bill Garcia, GM of Sony Tropical.

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.)
1	**A PURO DOLOR** (EMOA, ASCAP)
8	**AMARTE ES UN PLACER** (El Podrosillo, ASCAP)
22	**ATUDAME DIOS MIO** (Peer Int'l., BMI)
15	**RUSCA OTRO AMOR** (Vander, ASCAP/EMI.ASA/Universal, ASCAP)
23	**COME BABY COME** (Sony/ATV Latin, BMI/CD Elvis, BMI)
13	**DESNUDA** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
12	**DIMELO (I NEED TO KNOW)** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
17	**DONDE ESTA EL AMON** (F.I.P.P., BMI)
9	**EL LISTON DE TU PELO** (Not Listed)
18	**ENAMORADO DE TI** (Warner-Tamerlane, BMI/Dustelk, BMI)
36	**ENTNE EL MAR Y UNA ESTRELLA** (Not Listed)
39	**ESTAS ENAMORADA** (Not Listed)
28	**FALSAS ILUSIORES** (Not Listed)
11	**FRUTA FRESCA** (Gaira Producciones)
38	**LA PALMA** (Not Listed)
19	**LA RAZON DE MI SER** (F.I.P.P., BMI/Pop Media, BMI)
10	**MORIR DE AMOR** (Seg Son, BMI)
26	**MUJER, MUJER** (Leo Musical/Universal, ASCAP)
30	**MUY DENTRO DE MI (YOU SANG TO ME)** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
16	**NO CREO** (F.I.P.P., BMI/Sony/ATV Latin, BMI/Sonido Azulado, BMI)
37	**PARA PODER LLEGAR A TI** (EMI)
29	**PON UNA MUJEN BONITA** (Soc Edmusa, ASCAP)
5	**QUE ALGUIEN ME DIGA** (EMOA, SESAC)
40	**QUE BONITO AMON** (Not Listed)
7	**QUE VOY A HACER SIN TI** (JKMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
3	**QUIEREME** (Estefan, ASCAP/F.I.P.P., BMI)
14	**SENTIRME VIVO** (Taco Music/Universal)
24	**SI LA VES** (Not Listed)
20	**SI NO TE HUBIERAS IDO** (Crisma, SESAC)
4	**SOLO ME IMPONTAS TU (BE WITH YOU)** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
33	**SOLO TU** (Rubet, ASCAP/Universal, ASCAP)
35	**SOY UN SABORDIN** (Caliente)
2	**TE HICE MAL** (ADG, SESAC)
32	**TE SUPLIQUE MUCHAS VECES** (De Luna, BMI)
34	**TU AMOR ETERNO** (Gaira Producciones)
27	**TUS CADERAS TE TRAICIONAN** (JCD)
31	**TUS REPROCHES** (Not Listed)
8	**VOLVER A AMAR** (F.I.P.P., BMI)
25	**YA ESTOY CANSADO** (Ser-Ca, BMI)
21	**YO SE QUE TE ACORDARAS** (Not Listed)

Hot Latin Tracks™

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 93 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				No. 1	
(1)	1	1	9	SON BY FOUR / [illegible] / 5 weeks at No. 1	A PURO DOLOR / [illegible]
(2)	2	3	10	LOS TEMERARIOS / FONOVISA †	TE HICE MAL / R.PEREZ (A.A.ALBA)
(3)	5	5	6	ALEJANDRO FERNANDEZ / SONY DISCOS †	QUIEREME / [illegible]
				GREATEST GAINER	
(4)	6	9	4	ENRIQUE IGLESIAS / INTERSCOPE/UNIVERSAL LATINO †	SOLO ME IMPORTAS TU / [illegible]
5	3	2	23	GILBERTO SANTA ROSA / SONY DISCOS †	QUE ALGUIEN ME DIGA / J.M.LUGO,G.SANTA ROSA,A.JAEN (O.ALFANNO)
6	4	4	9	CHRISTIAN CASTRO / ARIOLA/BMG LATIN †	VOLVER A AMAR / K.SANTANDER (K.SANTANDER)
7	7	6	10	PABLO MONTERO / RCA/BMG LATIN	QUE VOY A HACER SIN TI / R.PEREZ (R.PEREZ)
(8)	9	10	6	LUIS MIGUEL / WEA LATINA	AMARTE ES UN PLACER / L.MIGUEL (J.C.CALDERON)
9	8	11	24	LOS ANGELES AZULES / DISA/EMI LATIN †	EL LISTON DE TU PELO / J.MEJIA AVANTE (J.MEJIA AVANTE)
10	10	8	14	CONJUNTO PRIMAVERA / FONOVISA †	MORIR DE AMOR / NOT LISTED [illegible]
11	11	12	23	CARLOS VIVES / EMI LATIN †	FRUTA FRESCA / E.ESTEFAN JR.,J.V.ZAMBRANO (C.VIVES)
12	13	16	34	MARC ANTHONY / COLUMBIA/SONY DISCOS †	OIMELO / C.ROONEY (M.ANTHONY,C.ROONEY)
13	19	18	22	RICARDO ARJONA / SONY DISCOS †	DESNUDA / R.ARJONA (R.ARJONA)
14	15	13	13	EMMANUEL / UNIVERSAL LATINO †	SENTIRME VIVO / E.RUFFINENGO (G.M.ZIGNAGO)
(15)	20	21	12	POLO URIAS Y SU MAQUINA NORTENA / FONOVISA	BUSCA OTRO AMOR / P.URIAS (J.J.TORRES,P.BARRAZA)
16	12	14	8	SHAKIRA / SONY DISCOS †	NO CREO / S.MEBARAK R.,L.F.OCHOA (S.MEBARAK R.,L.F.OCHOA)
17	17	7	12	CHARLIE ZAA / SONOLUX/SONY DISCOS †	DONDE ESTA EL AMOR / R.BLADES,J.A.MOLINA,E.ESTEFAN JR. (R.BARLOW,R.BLADES)
18	18	26	4	FRANKIE NEGRON / WEACARIBE/WEA LATINA	ENAMORADO DE TI / R.PEREZ,R.SANCHEZ (R.ORTEGA CONTRERAS,M.CANCEL,J.GRECO)
(19)	26	22	6	CARLOS PONCE / EMI LATIN †	LA RAZON DE MI SER / F.PINERO JR.,T.MITCHELL,E.ESTEFAN JR. (F.PINERO JR.,T.MITCHELL,C.PONCE)
20	14	15	27	MARCO ANTONIO SOLIS / FONOVISA †	SI NO TE HUBIERAS IDO / [illegible]
(21)	38	—	2	BANDA EL RECODO / FONOVISA	YO SE QUE TE ACORDARAS / NOT LISTED (NOT LISTED)
22	23	23	5	TAMARA / UNIVERSAL LATINO †	AYUDAME OIOS MIO / B.SILVETTI (M.DE JESUS)
23	21	36	3	GIZELLE D'COLE CON ELVIS CRESPO / SONY DISCOS †	COME BABY COME / R.CORA,F.MENDEZ (E.CRESPO)
(24)	39	39	3	VICTOR MANUELLE / SONY DISCOS	SI LA VES / NOT LISTED (O.ALFANNO)
25	25	24	5	INTOCABLE / EMI LATIN †	YA ESTOY CANSADO / NOT LISTED (L.PADILLA)
26	28	35	9	LOS TRAVIEZOS DEL NORTE / SONY DISCOS	MUJER, MUJER / NOT LISTED (J.SCOTT)
27	27	—	2	LOS ORIGINALES DE SAN JUAN / EMI LATIN	TUS CADERAS TE TRAICIONAN / J.CHAVEZ,LOS ORIGINALES DE SAN JUAN (J.CHAVEZ)
(28)	34	—	2	LOS HURACANES DEL NORTE / FONOVISA	FALSAS ILUSIONES / NOT LISTED (NOT LISTED)
29	32	32	4	PEPE AGUILAR / MUSART/BALBOA	POR UNA MUJER BONITA / P.AGUILAR (M.MONTERROSAS)
(30)	37	—	2	MARC ANTHONY / COLUMBIA/SONY DISCOS †	MUY OENTRO DE MI / C.ROONEY (M.ANTHONY,C.ROONEY)
31	22	28	17	LOS SEMENTALES DE NUEVO LEON / SONY DISCOS	TUS REPROCHES / NOT LISTED (NOT LISTED)
(32)	NEW ▶		1	ARKANGEL R-15 / SONY DISCOS	TE SUPLIQUE MUCHAS VECES / NOT LISTED (J.NAVARRO)
33	24	20	19	JACI VELASQUEZ / SONY DISCOS †	SOLO TU / R.PEREZ (R.PEREZ)
34	36	29	3	CARLOS VIVES / EMI LATIN †	TU AMOR ETERNO / E.ESTEFAN JR.,J.V.ZAMBRANO (C.VIVES,M.MADERA)
35	29	30	3	MARCO HERNANDEZ / ARIOLA/BMG LATIN	SOY UN SABORDIN / NOT LISTED (M.HERNANDEZ)
(36)	NEW ▶		1	THALIA / EMI LATIN †	ENTRE EL MAR Y UNA ESTRELLA / R.BLADES,K.SANTANDER (M.FLORES)
37	30	27	7	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO / ARIOLA/BMG LATIN	PARA PODER LLEGAR A TI / M.A.SANCHEZ (L.DANI)
(38)	NEW ▶		1	EZEQUIEL PENA / FONOVISA	LA PALMA / NOT LISTED (NOT LISTED)
(39)	NEW ▶		1	PATRICK SHANNON / HARDBALL/UNIVERSAL LATINO	ESTAS ENAMORADA / NOT LISTED (NOT LISTED)
40	35	—	[illegible]	BANDA MAGUEY / [illegible]	QUE BONITO AMOR / [illegible]

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	16 STATIONS	59 STATIONS
1 **SON BY FOUR** SONY DISCOS A PURO DOLOR	1 **SON BY FOUR** SONY DISCOS A PURO DOLOR	1 **CONJUNTO PRIMAVERA** FONOVISA MORIR DE AMOR
2 **ALEJANDRO FERNANDEZ** SONY DISCOS QUIEREME	2 **GILBERTO SANTA ROSA** SONY DISCOS QUE ALGUIEN ...	2 **LOS ANGELES AZULES** DISA/EMI LATIN EL LISTON
3 **CHRISTIAN CASTRO** ARIOLA/BMG LATIN VOLVER A AMAR	3 **ENRIQUE IGLESIAS** INTERSCOPE/UNIVERSAL LATINO SOLO ME IMPORTAS TU	3 **LOS TEMERARIOS** FONOVISA TE HICE MAL
4 **ENRIQUE IGLESIAS** INTERSCOPE/UNIVERSAL LATINO SOLO ME IMPORTAS TU	4 **CHRISTIAN CASTRO** ARIOLA/BMG LATIN VOLVER A AMAR	4 **POLO URIAS Y SU MAQUINA NORTENA** FONOVISA BUSCA OTRO AMOR
5 **PABLO MONTERO** RCA/BMG LATIN QUE VOY A HACER SIN TI	5 **VICTOR MANUELLE** SONY DISCOS SI LA VES	5 **LOS RIELEROS DEL NORTE** FONOVISA TE QUIERO MUCHO
6 **LUIS MIGUEL** WEA LATINA AMARTE ES UN PLACER	6 **FRANKIE NEGRON** WEACARIBE/WEA LATINA ENAMORADO DE TI	6 **BANDA EL RECODO** FONOVISA YO SE QUE TE ACORDARAS
7 **RICARDO ARJONA** SONY DISCOS DESNUDA	7 **ALEJANDRO FERNANDEZ** SONY DISCOS QUIEREME	7 **INTOCABLE** EMI LATIN YA ESTOY CANSADO
8 **LOS TEMERARIOS** FONOVISA TE HICE MAL	8 **CARLOS VIVES** EMI LATIN FRUTA FRESCA	8 **LOS TRAVIEZOS DEL NORTE** SONY DISCOS MUJER, MUJER
9 **EMMANUEL** UNIVERSAL LATINO SENTIRME VIVO	9 **GIZELLE D'COLE CON ELVIS CRESPO** SONY DISCOS COME BABY COME	9 **BANDA EL RECODO** FONOVISA TE OFREZCO UN CORAZON
10 **CHAYANNE** SONY DISCOS ATADO A TU AMOR	10 **PATRICK SHANNON** HARDBALL/UNIVERSAL LATINO ESTAS ENAMORADA	10 **LOS ORIGINALES DE SAN JUAN** EMI LATIN TUS CADERAS TE TRAICIONAN
11 **SHAKIRA** SONY DISCOS NO CREO	11 **LUIS MIGUEL** WEA LATINA AMARTE ES UN PLACER	11 **LOS HURACANES DEL NORTE** FONOVISA FALSAS ILUSIONES
12 **CARLOS VIVES** EMI LATIN FRUTA FRESCA	12 **PABLO MONTERO** RCA/BMG LATIN QUE VOY A HACER SIN TI	12 **LOS SEMENTALES DE NUEVO LEON** SONY DISCOS TUS REPROCHES
13 **CHRISTIAN CASTRO** ARIOLA/BMG LATIN ALGUNA VEZ	13 **SHAKIRA** SONY DISCOS NO CREO	13 **ARKANGEL R-15** SONY DISCOS TE SUPLIQUE ...
14 **TAMARA** UNIVERSAL LATINO AYUDAME OIOS MIO	14 **MARC ANTHONY** COLUMBIA/SONY DISCOS DA LA VUELTA	14 **JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** ARIOLA/BMG LATIN PARA PODER
15 **CHARLIE ZAA** SONOLUX/SONY DISCOS DONDE ESTA EL AMOR	15 **'N SYNC** JIVE BYE BYE BYE	15 **EZEQUIEL PENA** FONOVISA LA PALMA

○ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed [illegible]

LATiN MUSiC 6 PACK

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

★Heineken® EN VIVO

Billboard® LATiN MUSiC CONFERENCE & AWARDS

PROGRAM GUIDE

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El sitio profesional del internet más visitado, ascap.com le provee a Enrique Iglesias la mayor fuente de información musical.



Olga Tañon se beneficia del "Sistema Triple de Monitoreo de Radio". El sistema de inspección de más precisión en la industria.

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LA TECNOLOGÍA DE MAÑANA AL ALCANCE DE HOY

EL ACCESO INNOVADOR ENTRE ASCAP Y LA TECNOLOGIA, HA REDUCIDO COSTOS OPERACIONALES Y TRAE COMO RESULTADO MAS GANANCIAS A NUESTROS MIEMBROS.

COMO ORGANIZACION DIRIGIDA POR NUESTROS PROPIOS MIEMBROS, NUESTRA PRIORIDAD ES LA DE OFRECER APOYO OPTIMO Y LOS MEJORES BENEFICIOS FINANCIEROS A NUESTROS MIEMBROS Y SU MUSICA.

LA TECNOLOGÍA DE ASCAP MAS QUE UNA PROMESA DE MAÑANA, ES UNA REALIDAD DE HOY DIA.

Para Más Información, llamar a
Alexandra Lioutikoff
Vice Presidente De Asuntos Latinos
844 Alton Road
Miami, FL 33139
(305) 673-3446

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WELCOME TO BILLBOARD'S INTERNATIONAL LATIN MUSIC CONFERENCE

The 11th annual confab has grown to match the Latin-music sector's success

BY JOHN LANNERT

Thanks to the ongoing, strong support of the U.S. Latin music industry, Billboard's annual International Latin Music Conference has evolved into a vital industry confab that continues to grow each year.

And with the 11th installment of the conference starting its three-day run on Tuesday (25) at the Sheraton Biscayne Bay Hotel in Miami, the longest-running confab of its kind is set to begin its second decade with its most extensive program yet.

There are numerous highlights at this year's conference, including a one-on-one interview with Enrique Iglesias on Wednesday morning. In the interview, titled "Hispanic Artists In World Markets," Iglesias will talk about his career as a top-selling Latino star who has been able to broaden his success beyond Spanish-language markets.

Other conference highlights include four different showcases, three of which are sponsored by ASCAP, Sony Discos and Warner Music International.

Two Sony Discos artists now hitting big on Billboard's charts—Son By Four and Jaci Velásquez—each made their performance debuts before the Latin music industry at last year's confab.

At this year's Sony Discos showcase, superstar Gloria Estefan will welcome attendees. Afterward, a video presentation will introduce Estefan's May 29 release on Epic/Sony Discos titled "Alma Caribeña."



Enrique Iglesias

SPORTING A GOOD CAUSE

Another conference first is the Hope & Harmony Golf And Tennis Classic. Billboard and the Entertainment Industry Council of the Diabetes Research Institute Foundation are hosting this fund raiser, which will benefit the University of Miami's Diabetes Research Institute (DRI).

Topping off the confab, as always, is Billboard's seventh annual Latin Music Awards, the industry's premier awards ceremony whose winners are determined by their performances on Billboard's charts.

Truly, the expansion of Billboard's Latin Music Conference is a reflection of the growing U.S. Hispanic record business. For instance, the stateside Hispanic music sector is larger than ever, with domestic sales crashing through the 20-million-units mark in 1999, according to SoundScan.

Net shipments broached hitherto unseen sales terrain, as well, in 1999. In February, the Recording Industry Assn. of America (RIAA) reported that net shipments of Spanish-language product came in at 53 million units.

But, even as the stateside Latin music industry continues to grow, record labels are looking for new avenues to move product.

Continued on page LM-50

FONOVISA

Award Winner

- **Song Writer Of The Year**

NOMINATED FOR

- Album of the Year, Male
  "Trozos De Mi Alma"
- Regional Mexican Track of the Year
  "El Peor De Mis Fracasos"
- Regional Mexican Track of the Year
  "Si Te Pudiera Mentir"
- Hot Latin Track of the Year
  "Si Te Pudiera Mentir"
- Hot Latin Tracks Artist of the Year

PERFORMING



MARCO ANTONIO SOLIS
will be inducted into Billboard's
Latin Music Hall of Fame.

Marco Antonio Solis

PRISCILA
Y SUS BALAS DE PLATA



Award Winner

- Regional Mexican Album of the Year, Female Group or Solo Artist
  "Corazón De Cristal"

NOMINATED FOR

- Regional Mexican Album of the Year, Female Group or Solo Artist
  "Todo Por Ti"

NOELIA



Award Winner

- Pop Album of the Year, Female

NOMINATED FOR

Album of the Year, New Artist

PERFORMING

Congratulates



LOS TIGRES DEL NORTE

Award Winner

- Regional Mexican Track of the Year
  "Lágrimas"

NOMINATED FOR

- Album of the Year, Male Group
  "Herencia De Familia"

PERFORMING

LATIN MUSIC AWARDS

Nominated



Regional Mexican Album of the Year, Female Group or Solo Artist
"Arráncame A Puños"



Regional Mexican Track of the Year
"Te Quiero Mucho"



Regional Mexican Album of the Year, New Artist
"La Magia Del Amor"



PERFORMING

FONOVISA
The Leader in Latin Music

Heineken EN VIVO PRESENTS

Billboard® LATIN MUSIC CONFERENCE & AWARDS

MONDAY, APRIL 24

7:00pm
ASCAP welcomes all Billboard Latin Music Conference attendees to "New Music of the Millennium" Showcase
Crobar (1445 Washington Avenue, South Beach)
Performances by
Fiel a La Vega, Vanessa, Parafanelia, Don Pepe, Alina Brouwer

10:00pm
Special BMG Latin Showcase
Poolside at the Sheraton Biscayne Bay
performances by Pablo Montero & Marco Hernandez

TUESDAY, APRIL 25

7:00am - 3:00pm
Hope & Harmony Golf and Tennis Classic
hosted by Entertainment Industry Council of the Diabetes Research Institute Foundation & Billboard Magazine
Doral Golf Resort and Spa (4400 N.W. 87th Avenue, Miami)

2:00pm - 7:00pm
Registration Schooner Room

EVERY DAY DURING REGISTRATION HOURS:
check out HTV's video reel
Heineken Lounge Clipper Room

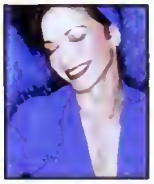
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7:00pm - 9:00pm Bayview Ballroom
Welcome Reception with Cocktails & Dinner
Sponsored by Latinflava.com
Performance by George Lamond, Prestigio Recordings

9:00pm
An Evening of Showcases brought to you by SONY
Opening welcome by Gloria Estefan with a presentation from her forthcoming disc "Alma Caribena"
Performers include:
Son By Four, Francisco Paz,
Corvo, Melina Leon,
Monica Naranjo & Massiel



WEDNESDAY, APRIL 26

9:30am - 4:30pm
Registration Schooner Room
Enjoy complimentary breakfast
sponsored by Latina Magazine

10:00am - 11:15am Bayview Ballroom
ENRIQUE IGLESIAS
One-on-one interview with the superstar, plus a Q&A with the audience



11:30am - 12:45pm
Bienvenidos Sr. Dot-Com!: Latin music world goes online with a panel of experts taking a look at its consequences and future.
Moderator: Aram Sinnreich, Jupiter Communications
Panelists: Jorge Fuentes, Discos Fuentes
Little Judy, Lamusica.com
Francisco Loureiro, StarMedia Interactive Group
Enor Paiano, Universo Online
Ivan Parron, Ritmoteca.com
Larry Rosen, Aplauso.com

12:45pm - 2:15pm Grand Ballroom
Warner Music International Luncheon
Performances by
Francisco Cespedes, La Ley & Fernando Osorio

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Schedule of Events

as of 4/14 - subject to change

WEDNESDAY, APRIL 26 (CONT.)

2:15pm - 3:30pm

The Rise of Raperos and Roqueros: Latin rap and rock acts enter the new millennium on a high note. Panel zeroes in on where movement is headed.

Panelists: Antonio Castanda, CFA Events
Desmond Child, Deston Entertainment, Inc.
Gustavo Fernandez, DeLanuca
Mitch Rotter, New Line Cinema
John "Magic" Wilson, Flia Entertainment

3:45pm - 5:00pm

Stars On TeVe: Panel examines Spanish TV's growing appetite for recording artists in its programming.

panelists: Maria Morales, People En Espanol
Carmen Teresa Roiz, Vista Magazine
Jose Tilan, MTV Latin America
Joe Zubizarreta, Zubi Advertising

5:00pm - 6:00pm Bayview Ballroom

Press Conference: CFA - The Expansion Continues

CFA & DMP Entertainment celebrate the announcement of their consolidation in El Paso, Texas.

6:30pm - 8:00pm Hotel Intercontinental - Trianon Room

Warner Music International press conference with MANA

8:30pm

Sizzling Multi-Label Showcases

LEVEL Nightclub (1235 Washington Avenue)

Performances by:
Nava, Rykolatino
Los Lobos, Hollywood Records
Paulito F.G., Nueva Fania Records
Charlie Bravo, Mundo/Triloka
Patrick Shannon, Universal
Sonora Carruseles, Miami Records/Discos Fuentes
El Simbolo, Fonovisa

THURSDAY, APRIL 27

9:30am - 3:00pm

Registration Schooner Room

Enjoy complimentary breakfast sponsored by Latina Magazine

10:00am - 11:15am Bayview Ballroom

Will The Conciertos Go On?: Panel tackles fallout for Latin promoters and artists in the wake of the concert industry's ongoing consolidation.

panelists: Henry Cardenas, CFA
Arie Kaduri, Arie Kaduri Enterprises
Bob Roux, SFX Music Group
Jon Stoli, Fantasma Productions
Jack Utsick, Entertainment Group Fund

11:30am - 12:45pm

Dialing For Dolares: Panel focuses on ways to secure sponsorship monies for concerts from large corporations, as well as methods to attract big firms to use Latino recording artists for their product endorsements.

Panelists: Orly Agai-Chaim, William Morris Agency
Joseph E. Carvajal, Heineken USA
Hernand V. Gonzales, Jr., CFA
Ayelet Soto, ACA Marketing & Promotions

1:00pm - 2:15pm

Compositores In The Round: Blue ribbon assemblage of songwriters, publishers and performance society executives audition tapes from unsigned songwriters.

Panelists: Borja Aguirreche, EMI Music Publishing Latin America
Carmen Alfanno, Sony/ATV Discos Music Publishing
Omar Alfanno, EMOA Music Publishing
Ivan F. Alvarez, MCA Music Publishing
Alexandra Lioutikoff, ASCAP
Rudy Perez, Bullseye Productions

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TELEMUNDO

hosted by Natalia Oreiro & Alex Cambert

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Juan Luis Guerra • India
Los Tigres Del Norte • Los Tri-o
Mana • Noelia • Puya
Marco Antonio Solis • Son By Four
Jaci Velasquez

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DAILY NEWS

AND THE AWARD GOES TO...

Billboard's seventh annual Latin Music Awards will be spread out among a diverse group of winners

BY JOHN LANNERT

Billboard's seventh annual Latin Music Awards will be like no other.

That might sound like a pretty tall declaration, but for the first time in the awards' history there will be no artist dominating the proceedings, as in years when Selena, Shakira or Elvis Crespo were hogging the hardware.

Not one honoree will be receiving more than two trophies. In fact, there are only three double winners: Crespo, Alejandro Fernández and Los Tri-O.

The democratic nod in this year's awards distribution perhaps reflects the fact that there were no frontline blockhusters in 1999.

So, while the stateside Latin market was purring along into record sales territory, there was no massive hit to set the industry abuzz.

True, Ricky Martin's award-winning disc, "Vuelve," scooped up a bunch of extra sales from his crowd-pleasing Grammy performance. And a record nine Spanish-language discs appeared on The Billboard 200 last year, which demonstrated the hefty numbers being hoisted by Latin titles. That strong showing on The Billboard 200, however, lasted but a week.

In short, big-selling discs usually beget many overpowering performances on many types of charts. That simply did not happen this year. What happened instead was that there were plenty of familiar faces lighting up Billboard's Latin charts.

That is why 13 honorees at this year's ceremony, set to take place on Thursday (27) at the Jackie Gleason Theater of the Performing Arts in Miami Beach, have already won Latin Music Awards.

Among those 13 are some of the industry's heaviest hitters: Crespo, Fernández, Martin, Luis Miguel, Maná, Juan Luis Guerra 440, Los Tigres Del Norte, Marco Antonio Solís, India, Gloria Estefan, Marc Anthony, Enrique Iglesias and DLG.

And of those repeat winners, Crespo, Fernández, Martin, Juan Luis Guerra 440, Los Tigres Del Norte, Solís and Estefan were all winners at last year's award show, as well.

Complementing the veteran contingent of awardees is an impressive cast of first-time winners, including Noelia, Ibrahim Ferrer, A.B. Quintanilla Y Los Kumbia Kings, Priscila Y Sus Balas De Plata, Los Hombres Calientes, Los Tri-O, Puya, Cypress Hill and Pedro Ramírez.

Not only were the awards split up evenly among the awardees, they were divided rather liberally among the labels. Sony Discos led all labels with five, followed by Fonovisa and Ariola with three each and WEA Latina with two. Another ten imprints won one award each with C2, Work, Basin Street, Ruffhouse, Interscope and Surco coming up as first-time winners.

One other important note: For the first time in the history of the awards, the U.S. is providing more winners than any other country—eight. Mexico, which usually holds that honor, places second with seven. Puerto Rico is next with five.

The awardees were determined by their performances on Hot Latin Tracks and The Billboard Latin 50 from Jan. 30, 1999, to Jan. 29, 2000. To be eligible for consideration, all singles and albums had to make their debut on the charts within the specified time frame.

Following is a capsule profile of each of the award winners.



DLG

MARC ANTHONY

Anthony's multi-faceted career has taken him to the pinnacle of the dance, Latin and pop markets. And last year, as he was climbing into the top ten of The Hot 100 chart with his smash Columbia single "I Need To Know," he was topping Hot Latin Tracks with the hit duet with Jennifer Lopez titled "No Me Ames."

Recorded in both ballad and salsa versions, "No Me Ames," which was released on Work but promoted by Sony Discos, ended up logging seven weeks atop Hot Latin Tracks. The song is also the winning entry in the inaugural category Hot Latin Track Of The Year, Vocal Duo.

As if that were not enough, Anthony scaled Hot Latin Tracks by himself last year with "Dimelo," a Latin counterpart to "I Need To Know" that spent six weeks in a row at the apex of the chart.

Anthony, who is scheduled to begin the second leg of his U.S. tour in June, will release a salsa disc on Sony Discos by the end of 2000. His current Spanish hit, "Desde El Principio—From The Beginning," stayed on top of The Billboard Latin 50 for 10 weeks in a row.



Cypress Hill

ELVIS CRESPO

This former lead vocalist of Grupomanía has been a leading player in the Latin music scene ever since 1998 when his landmark merengue-bomba disc "Suavemente" was released.

Proof of Crespo's influence in the Latino biz is his award as The Billboard Latin 50 Artist Of The Year for being the top-selling artist from January 1999 to January 2000. The followup to "Suavemente," "Píntame," earns Crespo his second consecutive triumph in the Tropical/Salsa field for Album Of The Year, Male.

In jnst two years, Crespo, a Sony Discos signee, has already won six Latin Music Awards. He is expected to release a new disc later this year.

CYPRESS HILL

Noted hip-hop stars in the English markets, Cypress Hill broke strongly in the stateside Latin market in 1999 with its very first Spanish disc, "Los Grandes Exitos En Español."

A collection of the group's greatest English hits re-cut in Spanish, "Los Grandes" debuted in December at No. 6 on The Billboard Latin 50. Most remarkable about Cypress Hill's chart bow was that it was achieved with virtually no radio airplay.

DLG

Perhaps the oddest footnote to DLG winning its second Latin Music Award is that the seminal hip-hop/salsa trio no longer exists. Earlier this year, the Sony Discos group amicably parted ways so lead singer Huey Dunbar could pursue a solo career. Bandmates James de Jesús and Wilfredo Crispin initiat-

Continued on page LM-14

Alejandro Fernández

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CATCH SOME RISING STARS

ARTIST SHOWCASES OFFER A GLIMPSE INTO THE FUTURE OF LATIN MUSIC

BY JOHN LANNERT

Billboard's showcases have become nearly legendary for helping to break Latino artists who have gone on to superstardom.

Last year was no exception.

Jaci Velásquez, who appeared during the Sony Discos showcase, wound up with a No. 1 hit on Hot Latin Tracks titled "Llegar A Tí." The soaring ballad was the title track of Velásquez's hit CD, which became a top-ten staple on The Billboard Latin 50.

And Velásquez was not the only showcase performer to break big out of the box.

Universal Latino pop singer Luis Fonsi made waves with a solid, self-titled disc that yielded three hit singles.

Meanwhile, Sony Discos act Son By Four has caught fire in the past two months with its eponymous debut. The salsa vocal quartet from Puerto Rico registered a huge hit with "A Puro Dolor," which was recorded in salsa and ballad versions.

Past showcase performers have ended up as award-winning stars who have exerted great influence on contemporary Spanish music.

Four of this year's honorees at the seventh annual Billboard Latin Music Awards have played showcase sets at previous conferences: Marc Anthony, Elvis Crespo, DLG and Puya.

The quantity of showcase performers in recent years match the musical diversity of contemporary Latin music, with such represented genres as rock (Café Tacuba, Aterciopelados), Tejano (Selena), salsa (Marc Anthony), pop (Shakira) and regional Mexican (Michael Salgado).

While no one can say for certain who is going to stand out at this year's showcases, it is a safe bet that an artist or two will emerge from the pack, thanks to their showcase sets.

Following are capsule sketches of this year's showcase performers.



Los Lobos

LOS LOBOS

This legendary group from East Los Angeles has earned copious critical acclaim for their groundbreaking blend of rock and Mexican rhythms. In August, Los Lobos is scheduled to drop its Spanish-language debut on Hollywood Latin, which will contain previously released material, plus two new tracks.

CHARLIE BRAVO

The popular host of Univision TV show "Caliente" is now turning his attention to music with his first CD, a self-titled disc of romantic songs framed by acoustic pop backdrops. Bravo's label debut on Mundo/Triloka could not have been timed better. His disc is set for release on Tuesday (25), the same day as his showcase.

NAVA

Nava has composed songs for Ednita Nazario, Jerry Rivera, Gilberto Santa Rosa, Olga Tañón, José Feliciano, Pedro Fernández and India. But now the Puerto Rican singer/songwriter, who perhaps is better known as Rodolfo Barrera, is stepping out as a recording artist on RykoLatino. Nava's label debut is expected by mid-May. His maiden disc will feature a marriage of his introspective verse with Hispanic-Caribbean cadences, reggae and hip-hop.



Nava

LA LEY

Based in Mexico City, Chilean rock act La Ley recently released its latest WEA Latina CD, "Uno," which was produced by noted studio helmsman (and fellow Chilean) Humberto Gatica. The techno-rock trio, comprised of drummer Mauricio Claveria, lead singer Alberto Cuevas and guitarist Pedro Frugone, is currently promoting the CD.

FERNANDO OSORIO

Another talented songsmith who is making the jump into a recording career, this Venezuelan native put out his WEA Latina bow, "Con Palabras," in March. Osorio drew

Continued on page LM-50



THALÍA
CON SU MAMÁ

LAS MAMÁS DE CHRISTIAN CASTRO, MYRKA DELLANOS Y OTRAS ESTRELLAS RINDEN HOMENAJE A SUS HIJOS

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30th Anniversary

Our May 27 issue, chronicles Julio Iglesias' one-of-a-kind music career. Iglesias has sold more than 250 million albums in six languages and has innumberable international awards to his credit. In June of this year he is launching his latest CD, Noche de Cuatro Lunas, worldwide.

Join Billboard in celebrating Iglesias' 30 years in music!

ISSUE DATE: May 27
AD CLOSE: May 2

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AND THE AWARD GOES TO
Continued from page LM-8

ed a joint recording project.

Dunbar, still with Sony Discos, is set to drop his solo debut on May 16. De Jesús and Crispín are teaming with famed producer Sergio George for a release some time in the second quarter. DLG's second Latin Music Award comes in the same category they won in 1998—Album Of The Year, Group, Tropical/Salsa.



Gloria Estefan

GLORIA ESTEFAN

And the Latin Music Awards keep on coming for Estefan, who now has eight trophies, the second highest number in the seven-year history of the program.

Estefan's latest trophy comes in a category she has won twice before—Latin Dance Club Play Track Of The Year. Her winning entry, "Santo, Santo," was cut with Brazil's massively popular samba band Só Pra Contrariar.

After a four-year absence from the Latin market, Estefan is slated to release her third Spanish-language disc on Epic, titled "Alma Caribeña." Estefan's Latin fusion disc is set for release on May 29.

ALEJANDRO FERNANDEZ

In 1997, Mexico's powerhouse vocalist shook the ranchera music world—especially his father, ranchero king Vicente Fernández—when he came out with a pop/ranchera disc titled "Me Estoy Enamorando."

Last year, however, the younger Fernández returned to his roots with "Mi Verdad," which stayed on The Billboard Latin 50 for 37 weeks.

While "Me Estoy Enamorando" yielded more hit singles, "Mi Verdad" is producing more Latin Music Awards—two versus one from "Me Estoy Enamorando."

"Mi Verdad" triumphs this year as Album Of The Year, Male, Regional Mexican. And the smash hit from that CD, "Loco," wins the Hot Latin Track Of The Year.

Alas, perhaps to the chagrin of his father, Sony Discos was expected to drop Alejandro's next pop disc at the end of April. The CD was produced by Emilio Estefan Jr.

IBRAHIM FERRER

Two years ago, an august ensemble of Cuban musicians in their 70s and 80s cut a disc titled "Buena Vista Social Club" that would spark a Cuban music craze around the globe. The ensemble of the same name spun off popular CDs by distinguished alumni such as Rubén González, Afro-Cuban All Stars and Eliades Ochoa.



Ibrahim Ferrer

Another Buena Vista alumnus, Ibrahim Ferrer, landed a hit disc titled (predictably) "Buena Vista Social Club Presents." The smooth vocalist, who appeared on the Grammy Awards telecast this year, wins his first Latin Music Award in the category Album Of The Year, New Artist, Tropical/Salsa.

Ferrer is currently touring in Europe.

JUAN LUIS GUERRA 440

The staying power of the Dominican Republic's redoubtable singer/songwriter can be found in the fact that his winning entry in the Tropical/Salsa Track Of The Year, "El Niagra En Bicicleta," came from an album that came out in 1998, "Ni Es Lo Mismo, Ni Es Igual."

"El Niagra En Bicicleta" reached No. 1 on Hot Latin Tracks, Guerra's fourth chart topping single for Karen Records. The witty merengue track also earns Guerra his fifth Latin Music Award.

Guerra, who tours and records only sporadically, is currently taking time off to tend to his infant daughter.

ENRIQUE IGLESIAS

Iglesias enjoyed a banner year in 1999 as he scaled both Hot Latin Tracks and The Hot 100 with the song that helped him win Hot Latin Tracks Artist Of The Year—"Bailamos."

"Bailamos" was also the title of a compilation package put out by Fonovisa that hit No. 1 on The Billboard Latin 50, where it stayed 10 weeks.

Moreover, Iglesias, who has won Hot Latin Tracks Artist Of The Year three times in the past four years, signed a lucrative recording deal with Interscope worth more than $40 million.

A track from Iglesias' Interscope bow, "Ritmo Total," reached the apex of Hot Latin Tracks to become his 12th chart topper.

Iglesias, the famed son of Julio, continues to do promo tours to support his English-language debut. He is scheduled to talk at length about his success during a one-on-one chat with Billboard on Wednesday (26).

INDIA

A former hit act on the dance charts, where she still occasionally makes an appearance, India is now a recognized salsa high priestess who is revered for her gritty tales of romantic equality between the sexes.

"Sola," India's triumphant disc in the Album Of The Year, Female, Tropical/Salsa category, debuted at

Continued on page LM-16

AWARDEE LIST

A LIST OF CATEGORIES AND WINNERS, FOLLOWED BY RUNNERS-UP

POP ALBUM OF THE YEAR, MALE:

"Amarte Es Un Placer," Luis Miguel (WEA Latina)
"Trazos De Mi Alma," Marco Antonio Solís (Fonovisa)
"Mi Vida Sin Tu Amor," Christian Castro (Ariola/BMG Latin)
"Todo La Que Soy," Carlos Ponce (EMI Latin)

POP ALBUM OF THE YEAR, GROUP:

"MTV Unplugged," Maná (WEA Latina)
"Amor, Familia Y Respeto," A.B. Quintanilla Y Las Kumbia Kings (EMI Latin)
"Mi Gloria, Eres Tú," Los Tri-O (Ariola/BMG Latin)
"Un Poco Más," MDO (Sony Discos)

POP ALBUM OF THE YEAR, FEMALE:

"Noelia," Noelia (Fonovisa)
"Llegar A Tí," Jaci Velásquez (Sony Discos)
"Carazón," Ednita Nazario (EMI Latin)
"Te Acordarás De Mí," Olga Tañón (WEA Latina)

POP ALBUM OF THE YEAR, NEW ARTIST:

"Amor, Familia Y Respeto," A.B. Quintanilla Y Los Kumbia Kings (EMI Latin)
"Llegar A Tí," Jaci Velásquez (Sony Discos)
"Luis Fonsi," Luis Fonsi (Universal Latino)
"Noelia," Noelia (Fonavisa)

POP TRACK OF THE YEAR:

"Livin' La Vida Loca," Ricky Martin (C2/Sony Discos)
"Bella," Ricky Martin (C2/Sony Discos)
"Bailamos," Enrique Iglesias (Fonovisa/Interscope/Universal Latino)
"Loca," Alejandra Fernández (Sony Discos)

TROPICAL/SALSA ALBUM OF THE YEAR, MALE:

"Píntame," Elvis Crespo (Sony Discos)
"Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer (World Circuit/Nonesuch/AG)
"Inconfundible," Víctor Manuelle (Sony Discos)
"El Amor De Mi Tierra," Carlos Vives (EMI Latin)



Luis Miguel



Ricky Martin

TROPICAL/SALSA ALBUM OF THE YEAR, FEMALE:

"Sola," India (RMM)
"Olga Viva...Viva Olga," Olga Tañón (WEA Latina)
"Atada," Gisselle (Ariola/BMG Latin)
"Con Las Pies Sobre La Tierra," Melina León (Sony Discos)

TROPICAL/SALSA ALBUM OF THE YEAR, GROUP:

"Gotcha!," DLG (Sony Discos)
"Masters Of The Stage: 2000 Veces Manía," Grupomanía (Sony Discos)
"Para El Bailador," La Makina (J&N/Sony Discos)
"Séptima Harmonía," Límite 21 (EMI Latin)

TROPICAL/SALSA ALBUM OF THE YEAR, NEW ARTIST:

"Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer (World Circuit/Nonesuch/AG)

Continued on page LM-16

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LATIN MUSIC 6 PACK



Los Tigres Del Norte



Juan Luis Guerra

AWARDEES
Continued from page LM-14

"Caminando," Tonny Tun Tun (Coïmán)
"Sublime Illusion," Eliades Ochoo (Higher Octave)
"Entrego," George Lamond (Prestigio/Sony Discos)

TROPICAL/SALSA TRACK OF THE YEAR:

"El Niagara En Bicicleta," Juan Luis Guerra 440
"No Me Ames," Jennifer Lopez With Marc Anthony (Sony Discos)
"Pintame," Elvis Crespo (Sony Discos)
"Pero Dile," Víctor Manuelle (Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE:

"Mi Verdad," Alejandra Fernández (Sony Discos)
"Por Uno Mujer Bonita," Pepe Aguilar (Musart/Balboa)
"Por El Amor De Siempre," Pepe Aguilar (Musart/Balboa)
"Los Más Grandes Exitos De Los Dandy's," Vicente Fernández (Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE GROUP:

"Nuestro Amor," Las Tri-O (Ariola/BMG Latin)
"Almo," Conjunto Almo Norteño (CDM)
"Contigo," Intocable (EMI Latin)
"Herencio De Familia," Los Tigres Del Norte (Fonoviso)

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE GROUP OR SOLO ARTIST:

"Corazón De Cristal," Priscila Y Sus Balas De Plata (Fonavisa)
"En Vivo—En Concierto," Límite (Universal Latino)
"Arráncame A Puños," Yesencio Flores (Fonovisa)
"Todo Por Tí," Priscila Y Sus Balas De Plata (Fonoviso)

REGIONAL MEXICAN ALBUM OF THE YEAR, NEW ARTIST:

"Nuestro Amor," Los Tri-O (Ariola/BMG Latin)
"Alma," Conjunto Alma Norteña (CDM)
"La Magia Del Amor," Los Angeles De Charly (Fonovisa)
"Dánde Estás Corozán," Pablo Montero (Ariolo/BMG Latin)

REGIONAL MEXICAN TRACK OF THE YEAR:

"Lágrimas," Los Tigres Del Norte (Fonovisa)
"El Peor De Mis Fracasos," Marco Antonio Solís (Fonovisa)
"Si Te Pudiero Mentir," Marco Antonio Solís (Fonovisa)
"Te Quiero Mucho," Los Rieleros Del Norte (Fonovisa)

ROCK/FUSION ALBUM OF THE YEAR:

"Fundomental," Puya (Surco/Universal Latino)
"Bajo El Misterio De Tu Misterio," Joguores (Ariolo/BMG Lotin)
Continued on page LM-18

AND THE AWARD GOES TO
Continued from page LM-14

No. 7, where the CD remained for two weeks. India's hit disc produced the top ten hit "Hielo."

India has won a Latin Music Award in the Contemporary Latin Jazz category with Tito Puente in 1997 for "Jazzin'."

JENNIFER LOPEZ

This sultry actress/singer garners more headlines for her romantic life and daring sartorial moves than for her music. Nonetheless, she scored one of the biggest hits last year on Hot Latin Tracks with her duet with Marc Anthony, "No Me Ames," which held down the top slot for seven weeks in a row.



Jennifer Lopez

While Lopez's subsequent hits came in the English market, the video to her latest single, "Feelin' So Good," features a sizzling, Latin-rooted musical interlude to go along with a bilingual rap segment from Big Pun.

Once again busy with her movie career, Lopez is now finishing up the film "The Wedding Planner."

LOS HOMBRES CALIENTES

New Orleans is not generally recognized as a hotbed of Latin music, but the Crescent City certainly can lay claim to introducing various Afro-Cuban grooves to the masses over the years.

Los Hombres Calientes' eponymous debut disc on Basin Street features some of those Hispanic-Caribbean sounds that earned the group its first Latin Music Award in the Contemporary Latin Jazz Album Of The Year category.

Los Hombres Calientes is a first-rate trio led by Bill Summers, a percussionist virtuoso who played with Herbie Hancock, Quincy Jones and his own Summers' Heat. Rounding out the group are trumpeter Irvin Mayfield and drummer Jason Marsalis, brother of famed bandleaders Wynton and Branford.

Los Hombres Calientes put out their second disc, "Vol. 2," in November. Meanwhile, Marsalis recently dropped a straight-ahead jazz disc in April titled "Music In Motion."

LOS TIGRES DEL NORTE

Mexico's renowned norteño crew notches its first Latin Music Award in three years—and its fourth overall—with "Lágrimas," winner of Regional Mexican Track Of The Year.

"Herencia De Familia" bowed on The Billboard Latin 50 at No. 2, which turned out to be the title's peak position. "Herencia De Familia" also topped the regional Mexican genre chart five weeks in a row.

Always on the road, Los Tigres have found that their popularity as a concert attraction extends well beyond traditional Latino strongholds such as California and Illinois.

Nowadays, the group plays states not known for large Latin populations, including Minnesota, North Carolina and Kentucky.

After a scheduled performance on May 6, Los Tigres will participate in a program sponsored by UCLA in which the band members will talk about the impact of norteña music.



India

LOS TRI-O

Colombian vocal threesome Los Tri-O is a double winner on its first try with its hit album, "Nuestro Amor," a soothing disc of covers set to arrangements reminiscent of classic Mexican boleros.

"Nuestro Amor" earned Los Tri-O awards in the regional Mexican field: Album Of The Year, Group, and Album Of The Year, New Artist.

While "Nuestro Amor" did not benefit from heavy radio airplay, the CD nonetheless stayed on The Billboard Latin 50 for 44 weeks, peaking at No. 3.

Los Tri-O is scheduled to perform May 10 in Chicago, May 12 in Orlando and May 26 in Santo Domingo, Dominican Republic. Los Tri-O is slated to play Spain this summer, as well.

LUIS MIGUEL

Mexico's reigning male pop icon continues to roll out one hit CD after another. His 1999 WEA Latina disc, "Amarte Es Un Placer," yielded "O Tú O Ningúna," his record-setting 13th chart-topping hit on Hot Latin Tracks.

"Amarte Es Un Placer" also garners Luis Miguel his fourth Latin Music Award in the Album Of The Year, Male, Pop Category. Further, "Amarte Es Un Placer" held down the No. 1 slot on The Billboard Latin 50 for nine weeks in a row.

Miguel is currently wrapping up an extensive tour of the U.S. and Mexico to support the album.

MANA

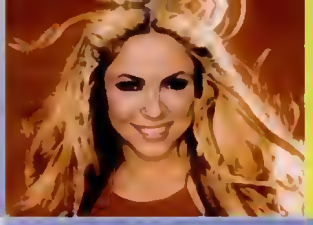
The most popular rock en español band around notches its fifth Latin Music Award. However, Maná is snaring a Latin Music Award this year in the pop field for "MTV Unplugged," winner of Album Of The Year, Group.

"MTV Unplugged" bowed on The Billboard Latin 50 at No. 1, where it remained for 2 weeks.

"MTV Unplugged" yielded Maná's highest-charting single ever,
Continued on page LM-18

PREMIOS

Billboard® DE MUSICA LATINA


shakira


elvis crespo

jaci velásquez




marc anthony


marco antonio solís


gloria estefan


noelia


alejandro fernández


jennifer lopez

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LATIN MUSIC 6 PACK



Alejandro Fernández

AWARDEES
Continued from page LM-16

"Resurrection," Chris Perez Band (Hollywood/Universol Latino)
"Tres," Fiel A La Vego (EMI Latin)

HOT LATIN TRACK OF THE YEAR:

"Loco," Alejandro Fernández (Sony Discos)
"No Me Ames," Jennifer Lopez With Marc Anthony (Sony Discos)
"Livin' La Vida Loca," Ricky Martin (Sony Discos)
"Si Te Pudiero Mentir," Morco Antonio Solís (Fonovisa)

RAP ALBUM OF THE YEAR:

"Los Grandes Exitos En Español," Cypress Hill (Ruffhouse/ Columbia/Sony Discos)
"Apocolypshit," Molotov (Universol Latino)
"El Padrino," Fulanito (Cutting)

HOT LATIN TRACK OF THE YEAR, VOCAL DUO:

"No Me Ames," Jennifer Lopez With Marc Anthony (Work/Sony Discos)
"Santo Sonto," Só Pra Contrariar & Gloria Estefan (RCA/BMG Latin)
"Escondidos," Olgo Toñón With Christian Castro (WEA Latina)
"La Persona Equivocada," Melina León With Victor Monuelle (Sony Discos)

LATIN DANCE MAXI-SINGLE OF THE YEAR:

"Santo Sonto," Só Pra Contrariar & Gloria Estefan (Ariola/BMG Latin)
"Ritmo Total," Enrique Iglesias (Interscope/Universal Latino)
"Bailando," Angelina (Upstairs)
"Que Te Vos," George Lomond (Prestigio/Sony Discos)

CONTEMPORARY LATIN JAZZ ALBUM OF THE YEAR:

"Los Hombres Calientes," Los Hombres Calientes (Basin Street)
"Inner Voyage," Gonzalo Rubalcabo (Blue Note/Capitol)
"Latin Soul," Poncho Sánchez (Concord Jazz/Concord)
"Briyumba Palo Congo," Chucho Voldés (Blue Note/Copitol)

THE BILLBOARD LATIN 50 ARTIST OF THE YEAR:

Elvis Crespo (Sony Discos)
Enrique Iglesias (Interscope/Universol Latino)
Ricky Martin (Sony Discos)
Selena (EMI Latin)

HOT LATIN TRACKS ARTIST OF THE YEAR:

Enrique Iglesias (Interscope/Universal Latino)
Ricky Martin (Sony Discos)
Marco Antonio Solís (Fonovisa)
Christion Costro (Ariolo/BMG Lotin)

SONGWRITER OF THE YEAR:

Marco Antonio Solis
Kike Sontonder
Juan Gabriel
Rudy Pérez

PRODUCER OF THE YEAR:

Pedro Ramírez
Rudy Pérez
Bebu Silvetti
Kike Santander

PUBLISHER OF THE YEAR:

Warner-Tamerlane, BMI
Foreign Imported Productions Publishing, BMI
BMG Songs, ASCAP
Venturo, ASCAP

PUBLISHING CORPORATION OF THE YEAR:

Warner/Chappell Music
Foreign Imported Productions Publishing, BMI
Universal Music
EMI Music

AND THE AWARD GOES TO
Continued from page LM-16

"Se Me Olvidó Otra Vez," which peaked at No. 5, a position it held for four consecutive weeks.

In addition to winning a Latin Music Award, Maná is scheduled to receive the Spirit Of Hope award, as well, for the band's ecological projects.

RICKY MARTIN

What more can be said about Ricky Martin? Well, first of all, he singlehandedly set fire to the Latin music movement in the stateside English market last year. Martin then made "Livin' La Vida Loca," the title to his smash hit, part of the vernacular. Finally, the Puerto Rico native drew near sellout crowds to places with few Hispanics, such as Minneapolis and Cincinnati.

And this year, Martin collects his third Latin Music Award for the Spanish take of "Livin' La Vida Loca," winner in the Latin Pop Track Of The Year category.

As big as the English version of "Livin' La Vida Loca" became, the Spanish rendition may have been bigger given the fact it stayed at No. 1 on Hot Latin Tracks for nine straight weeks, while its English counterpart logged five weeks at the top of Billboard's Hot 100 chart.



Puya

NOELIA

This fetching daughter of noted Puerto Rican songstress Yolandita Monge crashed The Billboard Latin 50 with an eponymous, ballad-laden disc that featured the top ten smash "Tú," plus three other Top 40 hits.

Noelia's label debut eventually stayed on The Billboard Latin 50 for 44 weeks, peaking at No. 7. Noelia, who has just wrapped up her second disc for Fonovisa, earns her first Latin Music Award this year in the Album Of The Year, Female, Pop category.

Noelia recently completed recording her second disc, slated for release at the end of the third quarter.

PRISCILA Y SUS BALAS DE PLATA

While few norteño acts are headed up by female singers, much less female accordionists, the talented Priscila Paiz has gained a solid following since 1995 with five well-received discs, including "Corazón De Cristal," winner of Album Of The Year, Female Group Or Solo Artist, Regional Mexican.

Paiz, Fonovisa labelmate Marco Antonio Solís and Musart/Balboa's Pepe Aguilar were the only artists to have two titles named as finalists in one category.

"Corazón De Cristal" yielded the top-40 hit "Paraíso Terrestal," a cover of Lobo's 1972 smash, "I'd Love You To Want Me." In fact, Paiz and her crew have cut several hit remakes, including "Sobrevivire," a remake of Gloria Gaynor's evergreen "I Will Survive," and the title track of "Corazón De Cristal," a cover of Blondie's classic "Heart Of Glass."



Priscila Y Sus Balas De Plata

PUYA

A showcase performer at Billboard's International Latin Music Conference in 1997, this hard-gigging act hit pay dirt last year with "Fundamental," a slamming mix of rock and rap, occasionally seasoned with salsa grooves of the band's native Puerto Rico.

A slot as the opening act on Iron Maiden's U.S. tour helped the band win some non-Latino fans.

Puya earns its first award in the Rock/Fusion Album Of The Year category with a disc that bobbed in and out of The Billboard Latin 50 for nearly 10 months since it first entered the chart in February 1999.

At press time, Puya was expected to begin recording its sophomore disc.

A.B. QUINTANILLA Y LOS KUMBIA KINGS

Selena's kid brother, A.B. Quintanilla, notches his first Latin Music Award with his label debut, "Amor, Familia Y Respeto," winner of the Album Of The Year, New Artist, Pop.

Quintanilla and crew's maiden CD seemed to gain sales strength the longer it stayed on The Billboard Latin 50. The disc reached its peak position of No. 6 in March—49 weeks after entering the chart.

The Kumbia Kings' chart performance on The Billboard Latin 50 was all the more impressive because the cumbia/pop/r&b disc did not yield a major hit. In fact, the Corpus Christi, Texas–based band is now blowing up in the English market with "U Don't Love Me."

The Kumbia Kings are now in the recording studio cutting their first English language CD, due later this year on Capitol Records.

PEDRO RAMIREZ

Famed Mexican producer Pedro

Continued on page LM-48

Touring in Spain has a new name

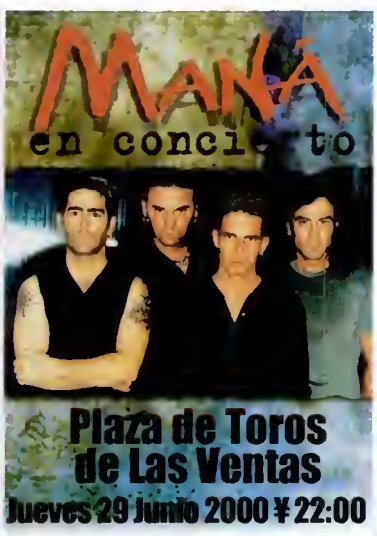
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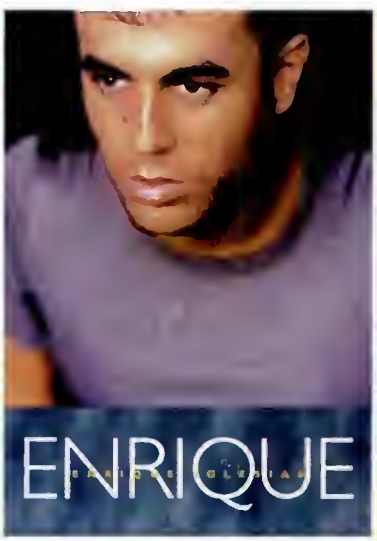
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Billboard's Latin Music Hall Of Fame Inductee: MARCO ANTONIO SOLIS

His quivering tenor, not to mention his writing and producing skills, has had a profound effect on Latin music

BY JOHN LANNERT

Ever since the inaugural Latin Music Awards in 1994, Billboard has inducted a famed musical personality into its prestigious Latin Music Hall Of Fame. The inductees are selected by dint of their commercial and critical impact on the Latin music market.

Certainly, few recording artists have had a greater individual influence on the Hispanic music scene than Fonovisa recording star Marco Antonio Solís, this year's inductee into Billboard's Latin Music Hall Of Fame.

Throughout his 30-year career, Solís helped create a unique genre, which is known nowadays as grupero. Some have even called it "new mexican pop."



Whatever the sonic description, the sound Solís initiated, with a band he founded in the early '70s called Los Bukis, was an unusual hybrid built on unabashedly romantic lyrics and pop musical arrangements featuring tinkly keyboard lines and the indigenous rhythms of Solís' native Mexico.

Because of its frequent use of indigenous Mexican genres, such as cumbia and norteña, the grupero idiom eventually became a catchall category to describe solo acts, or grupos, that played pop, cumbia and norteña music.

THAT QUIVERING TENOR

Of course, what set Los Bukis apart from countless other grupos was Solís' quivering tenor, with its intense emotion that recalled the aching, passionate deliveries of big-name ranchero singers.

There are few solo stars in the grupero realm. That is why the most remarkable aspect of Solís' career is his successful transition from frontman of an immensely popular band to the genre's top-selling solo artist.

During its 25-year run, Los Bukis rang up dozens of top ten hits, including five chart toppers: "Como Fui A Enamorarme De Tí," "A Dónde Vas?," "Mi Deseo," "Mi Mayor Necesidad" and "Una Mujer Como Tú," the latter of which was recorded by Marco Antonio Solís Y Los Bukis.

Three Los Bukis discs have been certified gold by the Recording Industry Assn. Of America (RIAA): "Quiérme," "Inalcanzable" and "Por Amor A Mi Pueblo."

Since going solo in 1995, Solís has added five more No. 1 singles to his repertoire: "Qué Pena Me Das," "Recuerdos, Tristeza Y Soledad," "Así Como Te Conocí," "La Venia Bendita" and "Si Te Pudiera Mentir."

Also, Solís' three solo discs have been certified gold by the RIAA: "En Pleno Vuelo," "Marco Antonio Solís" and "Trozos De Mi Alma." The last of these became Solís' first chart topper on The Billboard Latin 50 when it bowed at No. 1 in February 1999.

MORE THAN A SINGER

Solís has become deservedly renowned over the years as a pioneering recording artist, but he has garnered many accolades as a top-flight songwriter and producer, as well.

All 10 of Solís' No. 1 singles on Hot Latin Tracks—five of which were recorded when he was the lead singer of Los Bukis—were his compositions. In fact, he has authored more chart topping songs on Hot Latin Tracks than any other artist.

Predictably, Solís is the winner of the Songwriter Of The Year category at this year's Latin Music Awards. He has now won in this category for the fourth time in five years.

Solís' compositions have found favor with dozens of noted recording stars, including Rocío Dúrcal, last year's Hall of Fame inductee; Olga Tañón; Ana Bárbara; Marisela; María Sorté; Enrique Guzmán; Yolanda Del Río; Los Yonics; Los Humildes; Grupo Yndio and Grupo Lluvia.

Similarly, Solís has become an esteemed producer who has won a pair of producer of the year trophies at the Latin Music Awards. He has helmed hit discs by Los Bukis, as well as his own solo CDs. The only exception took place in 1998 when he cut his smash album "Trozos De Mi Alma" with studio whiz Bebu Silvetti.

Besides these recording projects, Solís has produced hit CDs for Tañón, Ana Bárbara, Ezequiel Peña and Laura Flores. Tañón's 1996 CD, "Nuevos Senderos," was certified gold by the RIAA, while yielding the No. 1 single, "¡Basta Ya!"

Solís has produced 10 chart toppers on Hot Latin Tracks, which ties him with Rafael Pérez-Botija for the second-highest number of singles produced to reach the apex of this chart.

Born in Ario de Rosales in the Mexican state of Michoacán, Solís made his artistic debut at the age of 12 by appearing as part of a brother vocal duo called Los Hermanitos Solís.

Several years later, Solís founded Los Bukis and the rest—as they say—is history.

In the coming weeks Solís will be making more history as he begins working on his 20th album.

Given the fact that each of his three previous CDs has gone gold and has yielded at least one chart-topping single, it is a safe bet that Solís' next disc will be another classic. ■

SPIRIT OF HOPE AWARDEE: *MANA*

Maná's environmental aid organization, Selva Negra, seizes the opportunity to teach conservation to concert-goers

BY JOHN LANNERT

Maná is famed for an engaging, melodic rock sound that has earned the Mexican quartet five Latin Music Awards, one Grammy and recognition for being the best-selling rock en español act in the business.

But for all of its notoriety as a highly esteemed recording act, Maná is now gaining renown as an environmentally concerned band willing to actively participate in projects that will improve ecological conditions in Mexico and Latin America.



Maná's designation as the sixth recipient of Billboard's Spirit Of Hope Award is rooted in projects led by the group's environmental aid organization, Selva Negra.

The Spirit Of Hope Award was created by Billboard in 1995 to commemorate the civic and humanitarian projects promoted by the late recording artist Selena. Since the award's inception, it has been given to Latin American artists actively participating in such projects.

Through Selva Negra, Maná has successfully embarked on a variety of conservation campaigns aimed at protecting endangered animal species in Mexico.

Complementing the organization's ecological stratagems are programs geared toward educating Mexican youth about the preservation of natural resources.

Selva Negra, established in 1995, does not mark Maná's initial foray into humanitarian concerns. Indeed, since first bursting onto the Latin rock scene in 1993, Maná frontman Fher has addressed numerous social issues during the band's shows that have ranged from practicing safe sex to the environmental dangers of France's nuclear tests in the Pacific.

HELP THROUGH THE '90s

During its tour to support its smash 1993 WEA Latina disc, "Dónde Jugarán Los Niños?," Maná distributed hundreds of envelopes with tree seeds and instructions on how to plant them.

In 1995, the sales of Maná T-shirts were donated to Naturalia A.C., a civic group that used the funds to help save the Mexican wolf, as well as to implement an environmental education program for Mexican youth.

That same year, Maná assisted in the planting of 3,700 trees in Cerro de las Cruces in Cali, Colombia, as

Continued on page LM-22



MARCO ANTONIO SOLIS,

CELEBRADO AUTOR, EDITOR Y ARTISTA, Y EL HOMBRE DETRÁS

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SESAC Latina

MANA

Continued from page LM-20

part of an effort to reforest the hilly range. The reforested area, divided into six parcels, was assigned to six different secondary schools that committed to taking care of the trees. Six months after the trees were planted, Maná issued an award to the secondary school that did the best joh maintaining its parcel. Maná implemented a similar reforestation program on the outskirts of Bogotá, Colombia, where 1,700 trees were planted.

Also in 1995, Maná publicly recognized the labor of Chilean conservation outfit Defensores Del Bosque Chileno. The group invited Chilean youth to participate in the preservation efforts of Chile's forests.

In 1996, Maná teamed with Mexico's Secretary of Environment, Natural Resources and Fishery in a televised event that was broadcast in Mexico, the U.S. and Canada to celebrate Earth Day.

In 1997, Selva Negra was authorized by Mexico's environmental secretary to oversee a project to save the endangered nests and eggs of sea turtles on Mexico's Pacific coast.

In 1998, during Maná's "Sueños Líquidos" tour, environmental organizations were invited to install information centers at venues where Maná performed. More than 140 groups participated in Latin America and Spain. Also, more than 220,000 envelopes with small tree seeds were distributed in 19 Mexican cities where Maná played. It is estimated that about 180,000 seeds were planted through this campaign.

In 1998, 140,000 turtle eggs were collected and raised on Selva Negra-financed turtle camps. Fher personally released the first 1,000 hatched turtles into the Pacific Ocean. Also, Maná celebrated the 5th anniversary of Greenpeace in Mexico by donating two ecologically themed songs to "Greenpeace Se Hace Escuchar," a charity disc from which proceeds benefitted the environmental organization.

During the current school year, 500 university students have worked at environmental camps set up by Selva Negra that support different conservation activities. This year, Mexico's National Institute of Ecology proposed that Selva Negra hecome involved in the National Conservation Sub-Committee Of Mexico's Crocodiles.

SELVA NEGRA ERA

In recent years, Maná's centerplate for its environmental projects has been Selva Negra.

The number of activities involving Maná have been numerous and significant. Among the current projects sponsored by Selva Negra are the following:

- Activities connected to environmental education for youth.
- A stand at all Maná concerts to inform and encourage youths to get involved in environmental initiatives.
- Environmental messages on the video screens at Maná shows.
- An annual calendar with images of Maná and messages directed toward environmental protection.
- Works with the University Of Guadalajara, in Mexico, on the Bosque de la Primavera, or Spring Forest. Selva Negra assisted in the printing of 35,000 pamphlets that explained the deterioration of the 75,000-acre forest and how it can be better protected.

PLANS FOR THE FUTURE

Apart from its environmental projects, the organization is supporting the construction of schools and a medical clinic in two towns in Mexico's southern state of Chiapas. Further, Selva Negra oversaw the donation of 68 tons of food to victims of torrential rains in Puebla, Mexico.

Among the activities Selva Negra has planned for 2000 and 2001 are the continuation of projects related to the protection of sea turtles and crocodiles, as well as other endangered animals.

Selva Negra also wants to continue close cooperation with Mexico's environmental secretary, universities and students to further the protection of the country's environment.

The herculean efforts by Maná and Selva Negra have been extolled by environmentalists and fans alike. Billboard, too, extends its praise to Maná for its ongoing crusade to preserve our environment by proudly presenting the group with the Spirit Of Hope Award. ■

In 1998, 140,000 turtle eggs were collected and raised on Selva Negra-financed turtle camps. Fher personally released the first 1,000 hatched turtles into the Pacific Ocean. Also, Maná celebrated the 5th anniversary of Greenpeace in Mexico by donating two ecologically themed songs to "Greenpeace Se Hace Escuchar," a charity disc from which proceeds benefitted the environmental organization.

EL PREMIO BILLBOARD AWARDEE: *JORGE PINOS*

HIS WORK AT THE WILLIAM MORRIS AGENCY OPENED THE DOOR TO BIGGER VENUES FOR LATIN ARTISTS

BY JOHN LANNERT

Billboard established the El Premio Billboard award to honor those in the Latin music industry who have taken Spanish-language sounds heyond its natural fan base to audiences around the world.

Usually, this award goes to a groundbreaking recording artist, such as Herb Alpert or José Feliciano. But, on occasion, Billboard bestows its prestigious liletime achievement award to a key industry player like Emilio Estefan Jr. or Ralph Mercado.

This year's recipient is an estimable industryite, Jorge Pinos, VP international at the William Morris Agency. To those involved in the Hispanic music business, he is hardly a stranger—he has worked with many top artists on their concert tours, including Julio Iglesias, Gloria Estefan and Juan Gabriel.



BEFORE THE VIDA LOCA

When he entered the agency business back in 1982 as a trainee in the music department, few Latin acts were being handled by the big-name stateside agencies. And even fewer Hispanic artists were playing mainstream venues.

It was not too long, however, before Pinos was hooking Hispanic artists, including the agency's first Latin signee, Iglesias, into mainstream concert locales.

As the first agent to book Latin artists into well-known arenas and stadiums, the Ecuador-born graduate from UCLA was garnering valuable exposure for these artists.

"We not only were bringing Latin artists to new audiences," says Pinos, "we also were able to introduce them to the new way of doing business, which is to pay a guarantee and to give a percentage [after expenses]. Before, the artist was paid a flat fee. The promoters still do not like me too much, but it's more realistic for the artists."

Pinos is not only an astute judge of potential and talent, he also possesses an impeccable sense of timing. In short, he intuitively knows when an act is ready to tour and where that act should go on tour.

Pinos says he signs artists based on their artistic appeal and mutual compatibility. "I like to get closely involved with the artists, so I have to feel comfortable with them," says Pinos. "I have to believe in them, and I've got to see a lot of potential for growth and longevity."

By the 1990s, Pinos had built a strong international department for William Morris. His client list began to boast famed performers like Camilo Sesto, Miami Sound Machine, Kaoma, Soda Stéreo, Miguel Bosè, La Mafia and Emilio Navaira.

To complement his stateside bookings, Pinos eventually began taking Latin acts outside of the U.S. He now handles the bookings of artists signed to William Morris Agency's music department for a broad geographical area that includes Latin America, Africa, Australia, New Zealand, Japan, Southeast Asia and China.

Pinos oversees domestic booking for a diverse array of Hispanic acts, among them being Vikki Carr, Jon Secada, Carlos Ponce, José Luis Rodríguez, Enrique Iglesias, Thalía, Shakira and Pedro Fernández.

THE LATIN-AMERICAN WAY

Pinos credits his success, in part, to his ability to straddle the Latino and U.S. cultures.

"I always say I'm a Latin person doing business the American way," he says with a chuckle.

Through the years, Pinos has seen the booking business for Latin acts mushroom, much like the record industry.

"With the Ricky Martins and Marc Anthonys of the world, there is more visibility for Latino artists," says Pinos, "and they are drawing Latino teenagers that are only watching English TV and listening to English radio. It has been a big surprise for a lot of people."

Another dramatic change he has seen over the years is the large growth in advance ticket sales in a business previously dominated by a walk-up trade. Also, Pinos points out that there have been big increases in ticket prices.

"We are charging $100 a ticket for 1,000 tickets," declares Pinos. "Because, in the Latin business, people want those great seats. In the Anglo world, you very seldom have such high ticket prices."

As for the future, Pinos envisions more growth for rock en español artists. He also opines that more and bigger companies will get involved in the booking of Latin acts.

Whoever gets involved with the booking of Latin acts in the future should thank the person who almost singlehandedly developed the agency business for Hispanic acts—Jorge Pinos, this year's El Premio Billboard awardee. ■

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MUSIC AS A MEATY STEW

DOMINICAN FOLK RHYTHMS REVITALIZE MODEAN MERENGUE

BY KARL ROSS

At a time when commercial merengue has grown increasingly monotonous, a new breed of U.S.–based merengueros, mostly Dominican transplants schooled on the streets of New York, is energizing the genre by infusing elements from the old country.

This merengue callejero, or street merengue, owes its existence at least as much to the Cibao valley, located in the Dominican heartland, as it does to New York City.

The early '90s saw a stream of hits come out of that city's Washington Heights district, a staging ground for Dominican-rooted acts, such as Proyecto Uno, Ilegales and Sandy Y Papo, that crossed modern merengue and urban house music, spawning a subgenre called merenhouse.

The latter years of the '90s were dominated by merengue-bomba acts such as Grupomanía and Elvis Crespo, whose rhythms were inspired by Dominican standard-bearers Los Hermanos "Bomba" Rosario.

The overwhelming success of Grupomanía and Crespo launched a wave of copycat acts, inundating the market to an uncomfortable extreme.

ENTER TRADITION

However, since 1998, a small-but-growing cadre of merengue outfits are charting with songs that incorporate riffs from Dominican folkloric genres, etching them onto merenhouse grooves and complicating the musical nomenclature with terms such as merenhouse-ripiao and bachatarengue.

Foremost among these old-country music forms is the accordion-driven perico ripiao—a music form that means, literally, "stripped parakeet" and originated at high-spirited country parties where stringy hen or pigeon meat was the main course. Other acts have opted for bachata, once the house music at Dominican cabarets—or girly bars—that features a twangy, C&W style guitar. Bachata, it should be noted, was considered taboo until Juan Luis Guerra legitimized it with his lilting love song, "Bachata Rosa." It has since evolved into a delirium-inducing dance music, rivaling merengue in popularity.

The first group to chart with this roots-inspired sound was Fulanito, a quintet of Latin rappers led by Rafael Vargas who formerly was a member of 2 In A Room. Vargas plays alongside a 60-year-old accordionist and Cibao native Arsenio De La Rosa.

Vargas first emerged with 2 In A Room's early '90s dance hit "Wiggle It," and spent the early years of the decade globetrotting with 2 In A Room and his sequel project, the 740 Boyz.

Vargas got his indoctrination into ripiao-style merengue while spending holidays at the home of De La Rosa, whose son, Winston, is also a member of the band.

"On holidays, Arsenio and his brothers would whip out the accordion and tambora"—a two headed drum the size of a small barrel, unique to merengue—"and start to play," Vargas recalls. "I'd be sitting there listening to it, and do what I always do—make up rhymes in my head. Another thing I noticed about perico ripiao is how excited people got whenever we would go to parties, so I thought it would be a nice twist."



Sancocho



Fulanito

Fulanito's 1998 single, "Guallando" ("Grinding"), was an instant success at tropical radio stations in New York and Santo Domingo and continues to register copious spins at Latin dance clubs everywhere.

"As soon as they played it on the radio, all the lines at the station would light up," Vargas says, recounting the initial reaction to the single. "It created a frenzy for a whole month; the DJs would play it two or even three times in a row. People couldn't get enough of it."

RADIO SKEPTICISM

Despite the obvious appeal of "Guallando," Spanish-language radio powerhouse WSKQ-FM "La Mega," New York's top-rated Spanish station, was reluctant to play it. Initial feedback from the programming department was discouraging.

"At La Mega, in the beginning, they didn't want to put it on," Vargas says. "But the thing was that people just kept calling" to request it and the station eventually capitulated.

Fulanito's debut CD on Cutting Records, "El Hombre Más Famoso De La Tierra," sold close to 200,000 units in the U.S. and Puerto Rico, according to Cutting, which says the disc sold well in Colombia, Chile and Venezuela.

Three of the disc's songs, including "Gualando," charted on Hot Latin Tracks, the other two being "El Cepillo" ("The Brush") and "La Novela" ("The Soap Opera"). The group's follow up disc, "El Padrino," is a finalist for Billboard's seventh annual Latin Music Awards in the Rap Album Of The Year category. The CD's titular lead-off single also entered Hot Latin Tracks.

Fulanito's trailblazing sound opened the market in 1999 for two other Dominican revivalist acts, Cutting Records labelmates Sancocho and Prestigio Recordings' 9.11 (Nueve Once), both of which charted with bachata-infused singles: Sancocho with "Se Parece A Tí" and 9.11 with "Qué Lo Que 'Ta Pasando?," respectively.

The word "sancocho" is derived from a Caribbean-style meat stew, thickened with plátanos and other local staples. To Sancocho producer Norty Cotto, "sancocho," the meal, epitomizes the jumble of musical elements and heavy Latin seasoning that flavor his work.

The founders of 9.11—brothers Leo and Gari Reyes, from the rural province of Azua—selected the name 9.11 because, as their label explains, "they were witness to the sad state of the music business and declared a musical emergency in order to revive the good times."

The members of 9.11 have since split with Prestigio but are cooking up another production that Gari promises will be spiced with perhaps the richest Dominican music form of all, the percussive music of Afro-Dominican religious rites called los palos, or "the sticks."

Gari says the vocal tracks may resemble those employed by J&N Record's beloved merenguero Kinito Méndez, but he promises plenty of surprises. "We're trying to take the music that is really ours, and cross it over successfully to other Latin music fans," Reyes adds.

Edwin Cintrón, promotional director at Prestigio, says 9.11's "Que

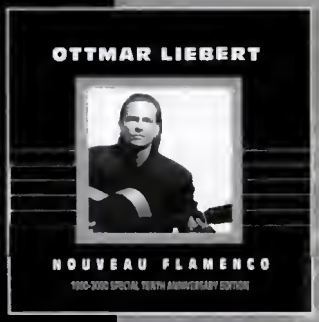
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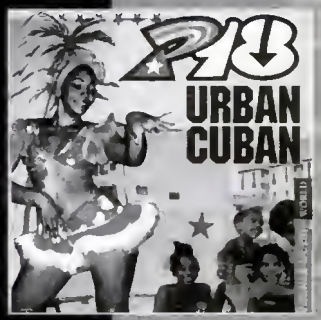


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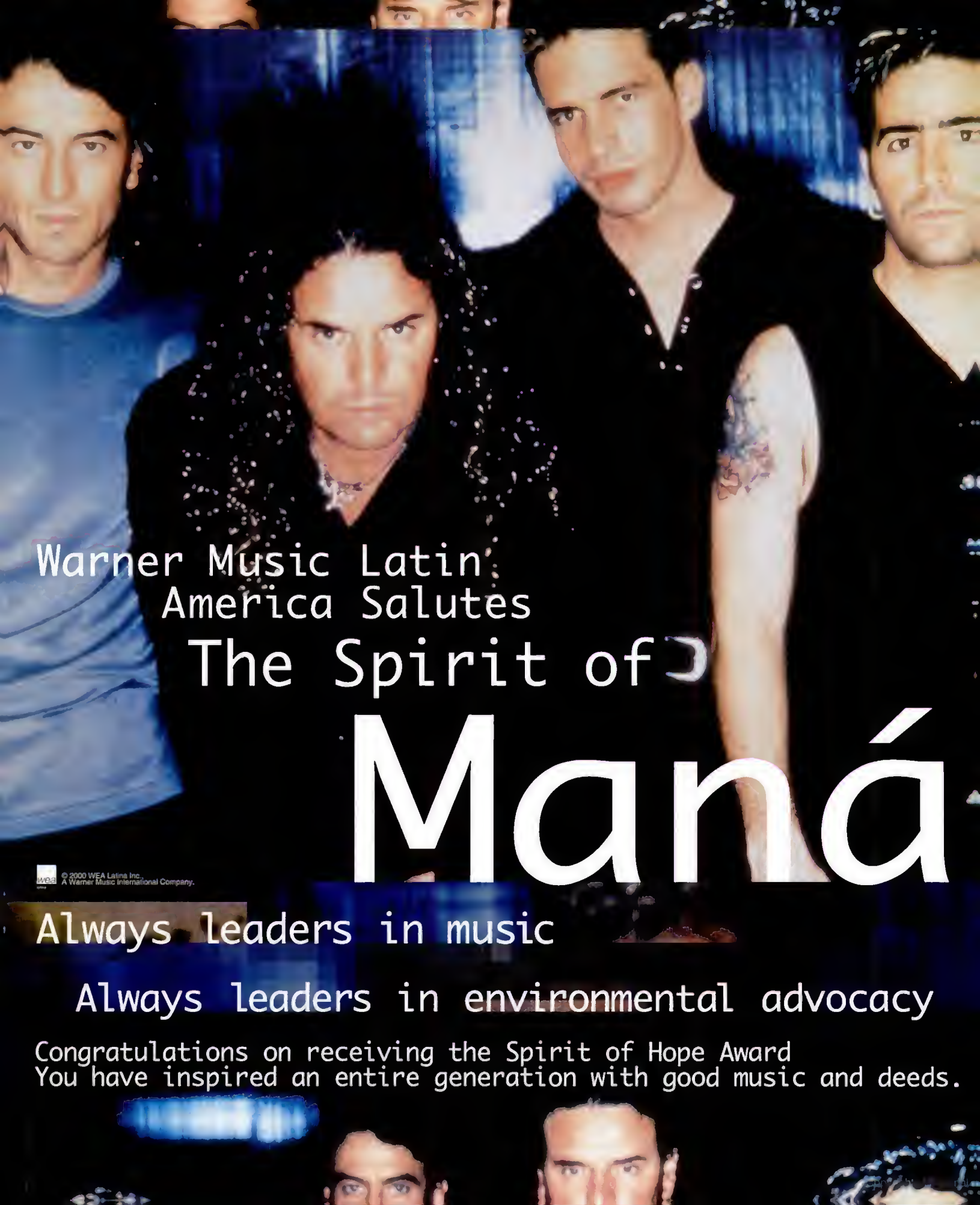


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HOW THEY'RE DOING

A LOOK AT YEAR-TO-DATE LATIN CHARTS

BY JOHN LANNERT

The initial 2000 year-to-date recap reveals Sony Discos to be, once ogoin, the dominont player an Billboard's charts, with Fonavisa and EMI Lotin dueling for secand ploce honors.

The overall sales of titles charting an The Billboard Latin 50 were 2.9 millian units, up a rabust 26% fram the 2.3 millian units recorded for lost year's initiol chart recap.

For the third yeor in o row, Sony Discas is riding high an Billboard's initial year-to-date chart recaps. Sony wos tops in the two imprints ond two lobels categories. Sony Music Distributian tapped the ane distributor category. However, Sony triumphs in six recaps this year compored to eight last year. Sony daes win Tap Billboard Latin 50 Artists recop with Puerto Rican merengue king Elvis Crespo, but the frontrunners in the remoining three recops feature new lobels and ortists.

Marc Anthany comes aut an top af the Top Billboord Latin 50 Albums recop with "Desde Un Principio—From The Beginning." Thaugh Anthany's RMM release is usually distributed by UMVG, Anthany's greatest hits set is being distributed by Sony Discas. Sa far, "Desde Un Principio—Fram The Beginning" hos sold 185,000 units. Ariola/BMG Latin crooner Christian Castro, wha is from Mexica, wins the Hat Latin Trocks Artists recop.

EMI Lotin's Colombion stor Corlos Vives triumphs in the Hot Lotin Trocks recop with his smash hit "Fruta Fresca."

Dota for the radio ond retail chart recaps was tabulated fram Dec. 4, 1999, ta April 1, 2000. The radio stats were campiled by Braadcast Data Systems (BDS); the retail numbers were assembled by SaundScan.

In the imprint recap, Sany's tally af 794,000 units is running slightly behind the 798,500 pieces sold in lost yeor's trocking period, which ron from Dec. 5, 1998, to Morch 27, 1999. Nonetheless, Sony's sales figure is more thon twice as high as No. 2, Fanavisa (384,500 units), ar Na. 3, EMI Latin (368,500 units). WEA Latino, third in lost year's initiol recap, slips to fifth place an 225,000 units. RMM enters the imprint categary at No. 4 an 227,500 units. Ariala, Na. 5 last year, failed ta make the cut this year.

The running arder in the label recap remains unchanged fram 1999, save the exchanged pasitians between EMI Lotin ond WEA Latino thot maves EMI Latin to third ond WEA Lotino to fourth. Sony's 1.3 millian units is nearly three times Fonavisa's tolly of 439,500 units.

While Sony rules the distributor cotegory, the Indie lobels leaped from fourth to secand. EMI Music Distribution (EMD) jumped from fifth ta third; WEA slipped fram secand ta faurth. As with its label caunt, Sany's distributar figure is 1.3 millian, well in frant af the Indies' 595,500 units.

Repeat entronts in the Top Billboord Latin 50 Albums recop ore Crespo, Shakira (who was in first ploce lost yeor), Enrique Iglesios ond Moná. Both Crespo and Iglesias—the latter, it might be noted, is achieving his retail-chart feats with product released by his farmer label Fanavisa—hove twa titles oplece an the Top Billboard Latin 50 recop. Entering this recop at No. 2 is Vives' CD "El Amor De Mi Tierra." And the coattails of the Bueno Visto Sociol Club still corry greot weight. The No. 3 entrant in this recop is Ibrahim Ferrer's "Bueno Visto Sociol Club Presents Ibrahim Ferrer" (World Circuit/ Nanesuch/AG).

On the radio side, Sony ond Fonoviso run first ond second, respectively, for the third consecutive year in the Hat Latin Tracks Imprints recap and the Hat Latin Tracks label recap. When campared ta last year, EMI Latin can be faund clicking up from faurth to third in the Hat Latin Tracks Imprints recap. Likewise, Ariala maves up a spat—from fifth ta fourth—in the Imprints recop. WEA Latino enters at No. 5, displacing Rodven.

In the Hot Lotin Tracks Labels recop, EMI Latin enters at No. 3. BMG Latin slips from third ta faurth and WEA Latina hops from faurth to third. The former PolyGram Latina exits the recop.

In the Top Billboard Latin 50 Artists recap, Crespa, labelmate Shakira (who wos in first ploce lost yeor) ond Interscope stor Iglesios ore the only artists wha were present on 1999's initiol recop of the Top Billboord Latin 50 Artists. Anthany, thanks to "Desde Un Principio—From The Beginning," enters at No. 2. Iglesias is the anly repeat entrant in both the Hat Latin Tracks Artists recop and the Hot Lotin Trocks recop. Further, Iglesias is the anly repeat entrant in the Hat Latin Tracks Artists recap. Among the ather repeaters in the Hat Latin Tracks recap are Castro, Sany Discas' Chayonne, who come in first, his famed labelmate Victar Manuelle and Fanavisa idol Marco Antania Solis.



Carlos Vives

HOT LATIN TRACKS TITLES

Pos. TITLE—Artist—Imprint/Label

1 **FRUTA FRESCA**—*Carlos Vives—EMI Latin*
2 **QUE ALGUIEN ME DIGA**—*Gilberto Santa Rosa—Sony Discos*
3 **ALGUNA VEZ**—*Christian Castro—Ariola/BMG Latin*
4 **DESNUDA**—*Ricardo Arjona—Sony Discos*
5 **DIMELO**—*Marc Anthony—Columbia/Sony Discos*
6 **EL LISTON DE TU PELO**—*Los Angeles Azules—Disa/EMI Latin*
7 **SI NO TE HUBIERAS IDO**—*Marco Antonio Solis—Fonovisa*
8 **TE OFREZCO UN CORAZON**—*Bonda El Recado—Fonovisa*
9 **TE QUIERO MUCHO**—*Los Rieleros Del Norte—Fonovisa*
10 **RITMO TOTAL**—*Enrique Iglesias—Interscope/Universal Latino*
11 **ATADO A TU AMOR**—*Chayonne—Sony Discos*
12 **PERO DILE**—*Victor Manuelle—Sony Discos*
13 **BAJO LA LLUVIA**—*Grupomonia—Sony Discos*
14 **ESCUCHAME**—*Carlos Ponce—EMI Latin*
15 **SOLO TU**—*Jaci Velasquez—Sony Discos*
16 **PERDONAME**—*Pepe Aguilar—Musart/Balboa*
17 **MORIR DE AMOR**—*Conjunto Primavera—Fonavisa*
18 **NO LE RUEGES**—*Conjunto Primavera—Fonoviso*
19 **LLEGAR A TI**—*Jaci Velasquez—Sony Discos*
20 **DORMIR CONTIGO**—*Luis Miguel—WEA Latina*
21 **ANILLO GRABADO**—*Tiranos Del Norte—Sony Discos*
22 **LAS HELADAS**—*Los Tucanes De Tijuana—EMI Latin*
23 **SIENTO**—*Los Hermanos Rosario—Karen*
24 **TUS REPROCHES**—*Los Sementales De Nueva Leon—Sony Discas*
25 **SENTIRME VIVO**—*Emmanuel—Universal Latino*
26 **EL PODER DE TU AMOR**—*Ricardo Mantaner—WEA Latina*
27 **DONDE ESTA EL AMOR**—*Charlie Zaa—Sonolux/Sony Discos*
28 **O TU O NINGUNA**—*Luis Miguel—WEA Latino*
29 **A PURO DOLOR**—*Son By Four—Sony Discos*
30 **ANDO AMANECIDO**—*Los Tigres Del Norte—Fonoviso*
31 **CON QUIEN ESTARAS**—*Arkangel R-15—Sony Discos*
32 **BUSCA OTRO AMOR**—*Palo Urias Y Su Maquina Norteno—Fonoviso*
33 **TE HICE MAL**—*Los Temerarios—Fonovisa*
34 **SUFRO**—*El Coyote Y Su Bando Tierra Santa—EMI Latin*
35 **MI GUSTO ES**—*Ezequiel Pena—Fonovisa*

Continued on page LM-30

Francisco Céspedes



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CHARTS
Continued from page LM-28

36 **SONADOR ETERNO**—*Intocable—EMI Latin*
37 **ESCUCHAME**—*Los Sobrosos Del Merengue—Caiman*
38 **DOS GOTAS DE AGUA**—*Banda Maguey—RCA/BMG Latin*
39 **QUE LOCURA ENAMORARME DE TI**—*Eddie Santiago Y Huey Dunbar—Sony Discos*
40 **SI HE SABIDO AMOR**—*Alejandra Fernandez—Sony Discos*

HOT LATIN TRACKS ARTISTS

Pos. ARTIST (No. of Charted Singles) Imprint/Label

1 **CHRISTIAN CASTRO** (2) *Ariola/BMG Latin*
2 **CARLOS VIVES** (1) *EMI Latin*
3 **JACI VELASQUEZ** (2) *Sony Discos*
4 **MARC ANTHONY** (2) *Columbia/Sony Discos*
5 **GILBERTO SANTA ROSA** (1) *Sony Discos*
6 **RICARDO ARJONA** (1) *Sony Discos*
7 **ENRIQUE IGLESIAS** (1) *Interscope/Universal Latina*



Christian Castro

(1) *Fonavisa*
(1) *Fonavisa/Interscope/Universal Latina*
8 **CONJUNTO PRIMAVERA** (2) *Fonovisa*
9 **MARCO ANTONIO SOLIS** (2) *Fonovisa*
10 **LOS ANGELES AZULES** (1) *Disa/EMI Latin*

HOT LATIN TRACKS LABELS

Pos. IMPRINT (No. of Charted Singles)

1 **SONY DISCOS** (29)
2 **FONOVISA** (18)
3 **EMI LATIN** (17)
4 **BMG LATIN** (13)
5 **WEA LATINA** (9)

HOT LATIN TRACKS IMPRINTS

Pos. IMPRINT (No. of Charted Singles)

1 **SONY DISCOS** (23)
2 **FONOVISA** (18)
3 **EMI LATIN** (14)
4 **ARIOLA** (8)
5 **WEA LATINA** (6)

Sony DISCOS

THE BILLBOARD LATIN 50 TITLES

Pos. TITLE—Artist—Imprint/Label

1 **DESDE UN PRINCIPIO — FROM THE BEGINNING**—*Marc Anthony—RMM/Sony Discos*
2 **EL AMOR DE MI TIERRA**—*Carlos Vives—EMI Latin*
3 **BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER**—*Ibrahim Ferrer—World Circuit/Nonesuch/AG*
4 **SUAVEMENTE**—*Elvis Crespo—Sony Discos*
5 **AMARTE ES UN PLACER**—*Luis Miguel—WEA Latina*
6 **DONDE ESTAN LOS LADRONES?**—*Shakira—Sony Discos*
7 **THE BEST HITS**—*Enrique Iglesias—Fonavisa*
8 **MTV UNPLUGGED**—*Mana—WEA Latina*
9 **LLEGAR A TI**—*Jaci Velasquez—Sony Discos*
10 **BAILAMOS**—*Enrique Iglesias—Fonavisa*
11 **RICARDO ARJONA VIVO**—*Ricardo Arjona—Sony Discos*
12 **MI GLORIA, ERES TU**—*Los Trio—Ariola/BMG Latin*
13 **AMOR, FAMILIA Y RESPETO...**—*A.B. Quintanilla Y Los Kumbia Kings—EMI Latin*

Continued on page LM-32

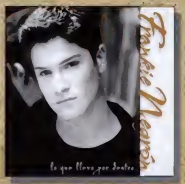


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Marc Anthony

CHARTS

Continued from page LM-30

14 **THE REMIXES**—*Elvis Crespo—Sony Discos*
15 **MASTERS OF THE STAGE: 2000 VECES MANIA**—*Grupamania—Sony Discos*
16 **PINTAME**—*Elvis Crespo—Sony Discos*
17 **EXPRESION**—*Gilberto Santa Rosa—Sony Discos*
18 **MORIR DE AMOR**—*Conjunto Primavera—G.M.P./Fonovisa*
19 **MERENHITS 2000**—*Various Artists—J&N/Sony Discos*
20 **OLGA VIVA, VIVA OLGA**—*Olga Tañon—WEA Latina*
21 **LO MEJOR DE MI VIDA**—*Banda El Recodo—Fonovisa*
22 **TROZOS DE MI ALMA**—*Marco Antonio Salis—Fonovisa*
23 **ALL MY HITS TODOS MIS EXITOS**—*Selena—EMI Latin*
24 **EN LA MADRUGADA SE FUE**—*Los Temerarios—Fonovisa*
25 **LOS GRANDES EXITOS EN ESPANOL**—*Cypress Hill—Ruffhouse/Columbia/Sony Discos*
26 **DISTINTO DIFERENTE**—*Afro-Cuban All Stars—World Circuit/Nonesuch/AG*
27 **DANCE WITH ME**—*Soundtrack—Epic/Sony Discos*
28 **POR UNA MUJER BONITA**—*Pepe Aguilar—Musart/Balboa*
29 **CONTIGO**—*Intocable—EMI Latin*
30 **INCONFUNDIBLE**—*Victor Manuelle—Sony Discos*
31 **LATIN GOLD**—*Various Artists—Beast/Simitar*
32 **MI VIDA SIN TU AMOR**—*Christian Castro—Ariola/BMG Latin*

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CHARTS
Continued from page LM-32

33 **TODO LO QUE SOY**—*Corlos Ponce—EMI Latin*
34 **LATIN MIX USA**—*Various Artists—Columbio/Sony Discos*
35 **SOLA**—*India—RMM*
36 **LATIN MIX USA 2**—*Various Artists—Columbio/Sony Discos*
37 **MTV UNPLUGGED**—*Shakira—Sony Discos*
38 **ATADO A TU AMOR**—*Choyanne—Sony Discos*
39 **Y LOS MAS GRANDES EXITOS DE LOS DANDY'S**—*Vicente Fernondez—Sony Discos*
40 **UNA LLUVIA DE ROSAS**—*Los Angeles Azules—Diso/EMI Latin*
41 **LATIN CLUB MIX 2000**—*Various Artists—Cold Front/K-Tel*



Elvis Crespo

42 **ALL MY HITS — TODOS MIS EXITOS VOL. 2**—*Selena—EMI Latin*
43 **VUELVE**—*Ricky Martin—Sony Discos*
44 **ROMPIENDO EL MILENIO**—*Los Sobrosos Del Merengue—Caimon*
45 **CIEGO DE AMOR**—*Charlie Zoa—Sonolux/Sony Discos*
46 **OTRA VEZ A LA CANTINA**—*Michael Salgado—Joey/Sony Discos*
47 **POR EL PASADO**—*Grupo Bryndis—Diso/EMI Latin*
48 **COSAS DEL AMOR**—*Enrique Iglesios—Fonoviso*
49 **HERENCIA DE FAMILIA**—*Los Tigres Del Norte—Fonoviso*
50 **MI VERDAD**—*Alejondro Fernondez—Sony Discos*

THE BILLBOARD LATIN 50 ARTISTS

Pos. ARTIST (No. of Charted Singles) Imprint/Label

1 **ELVIS CRESPO** *(3) Sony Discos*
2 **MARC ANTHONY** *(1) RMM/Sony Discos*
3 **ENRIQUE IGLESIAS** *(3) Fonoviso*
4 **SHAKIRA** *(2) Sony Discos*
5 **CARLOS VIVES** *(1) EMI Latin*
6 **IBRAHIM FERRER** *(1) World Circuit/Nonesuch/AG*
7 **LUIS MIGUEL** *(1) WEA Latino*
8 **MANA** *(1) WEA Latino*
9 **SELENA** *(2) EMI Latin*
10 **JACI VELASQUEZ** *(1) Sony Discos*

THE BILLBOARD LATIN 50 LABELS

Pos. IMPRINT (No. of Charted Singles)

1 **SONY DISCOS** *(28)*
2 **FONOVISA** *(14)*
3 **EMI LATIN** *(15)*
4 **WEA LATINA** *(5)*
5 **BMG LATIN** *(11)*

THE BILLBOARD LATIN 50 IMPRINTS

Pos. IMPRINT (No. of Charted Singles)

1 **SONY DISCOS** *(18)*
2 **FONOVISA** *(12)*
3 **EMI LATIN** *(12)*
4 **RMM** *(3)*
5 **WEA LATINA** *(5)*

THE BILLBOARD LATIN 50 DISTRIBUTORS

Pos. DISTRIBUTOR (No. of Charted Titles)

1 **SONY** *(28)*
2 **INDEPENDENTS** *(26)*
3 **EMD** *(16)*
4 **WEA** *(8)*
5 **BMG** *(11)*
6 **UNIVERSAL** *(7)*

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MERENGUE
Continued from page LM-24

Lo Que Ta Pasando?" was a sleeper hit on Puerto Rico's tropical radio stations, "because people were tired of the same old merengue-bomba."

Cintrón adds that 9.11 "mixed bachata and other rhythms with merengue and used witty lyrics instead of the usual, 'Ay Mami, que buena estás'" ("Oh Mami, how great you look").

MAKING WAY FOR THE NEW SOUND OF MERENGUE

Cintrón believes 9.11's late-year success in Puerto Rico "opened the door" for other non-traditional merengue acts—in particular Mala Fe, which, though not as roots-oriented as the others, scored a huge hit on island radio with "La Vaca" ("The Cow").

The song gained notoriety for its nonsensical lyrics, reminiscent of children's ditty "Old MacDonald Had A Farm." A conga player prior to his impressive first solo effort, Mala Fe, whose real name is Javier Gutiérrez, crafted a mambo, or hooky dance beat, that was so delicious the words made no difference.

Gutiérrez—a Dominican transplant who composed, arranged, produced and performed all the songs on his self-titled bow on J&N Records—says he improvised the lyrics as he was laying down a dummy track for the trumpet and saxophone players to follow.

"I was just messing around, having fun, and everybody outside the cabin was cracking up," recalls Gutiérrez. "We listened to it on the way home and couldn't stop laughing. Finally, we decided if it was so funny like that, why don't we leave it like it is?"

"La Vaca" caused a stampede at Latin dance halls and earned radio play on New York tropical radio, but it didn't hit in Puerto Rico until after 9.11 made its appearance, some six months later.

Once it made inroads in Puerto Rico, "La Vaca" rose as high as No. 15 on Hot Latin Tracks and peaked at No. 5 on the tropical/salsa genre chart.

"This merengue is coming out of the clubs, not the radio stations," says Tony De Valdivia, sales director for J&N Records. "Some of the songs had been club hits for months before they got on the radio. By that time, radio has no choice but to play it." ■

Foremost among these old-country music forms is the accordion-driven perica ripiao—a music farm that means, literally, "stripped parakeet" and originated at high-spirited country parties where stringy hen or pigeon meat was the main course.

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Top 10 Favorite Artist Picks — April 7, 2000

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Dryspell	Alternative, Rock	1
2	Travail	Metal, Hardcore	1
3	Soulsystem	Rock, Funk	2
4	Drone-Elite	Alternative, Rock	3
5	Dezeray's Hammer	Pop, Rock	10
6	Splendid	Pop	1
7	Pulling Birds	Alt., Contemporary	1
8	Liquid Vinyl	Rock	4
9	Smelt	Rock, Pop	2
10	Kyle Vincent	Pop	2

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio BTN Favorite Song Requests — April 7, 2000

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Not Your One, Les Visages Sauvages	Pop, Rock	3
2	Fight, Drone-Elite	Alternative, Rock	3
3	Heaven, Soulsystem	Rock, Funk	2
4	I Can't Tell You, Marlee Napurano	Pop, Rock	3
5	Colors, Fromunda	Metal, Progressive Rock	5
6	Those Wicked Things, Fromunda	Metal, Progressive Rock	4
7	Next 2 Me, Monica Braxton	R 'n B, Hip Hop	3
8	Return, Travail	Metal, Hardcore	1
9	Kawasaki, Market	Electronic, Dance	5
10	Wanna Love You, Annica	Pop, Dance	10

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

IRIDESCENCE

Iridescence is a member of the Cali Cartel, known as a West Coast answer to Wu-Tang Clan. The Cartel has many members, most notably Iridescence and 262. Also included in the click is One Shot, the Fellonz, Mad Flow, Xtreme, Chili Mae Young Bo & DJ Sharehl. Iridescence was featured on the Cartel's first album, "Cali Bumps, Vol.1," which some critics have labeled as "the best West Coast Rap album since 'The Chronic'." Although quick to point out that the West Coast is cool, home, and their base, Iridescence and the Cartel are looking towards World Domination with their music.



Genre	From	Deals sought
Hip Hop	Universal City, CA	Any

For further artist details log on to www.billboardtalentnet.com/iridescence

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LATiN MUSiC 6 PACK

Artists & Music

SON OF RANCHERO

The children of several of Mexico's ranchero legends have put together a tribute disc to their fathers and mothers titled "Herencia Mexicana." The participants on the Fonovisa disc (listed with their parent) are: Irma Infante (Pedro Infante), Gabriel Solís (Javier Solís), María Elena Leal (Lola Beltrán), Juan Mendoza (Amalia Mendoza) and Juan Jr. and Laura Záizar (Juan Záizar). The ranchero offspring are preparing a Mexican-roots show that they will perform over the next three months around Mexico. For the second half of the year, they will start touring the U.S. Each of them had been trying previously to launch solo careers, but without success.



UNIVERSAL BRAZIL SELLS TROPICALIA GEMS

Just out on Universal Brazil is "Technicolor," a disc of previously unreleased tracks from tropicalia favorites Os Mutantes. Recorded in 1970 in Paris under the direction of English producer Carlos Olms, "Technicolor" features 13 cuts, including several English versions of their Brazilian hits. An Os Mutantes biographer discovered the unreleased material in the archives of PolyGram, which was acquired in 1998 by Universal. The influential, pop/rock act was founded in the late '60s by Sérgio Dias, Arnaldo Baptista and Rita Lee, the latter of whom went on to have a successful pop and rock career as a solo artist.

'A COLOR' MORE FRIENDLY

Hoping to recover from the soft sales of its last album, Chilean rock group Javiera Y Los Imposibles have released "A Color," the band's third album and its first for Sony Chile. The band's two previous albums had been issued by BMG Chile. Its debut CD, "Carte En Trámite," appeared in 1995 and reached gold status by selling more than 15,000 units. The next album, "La Suerte," released in 1998, was less successful—it sold no more than 8,000 copies. "La Suerte" was a gloomy, Radiohead-like album recorded and mixed in England with a high budget. With "A Color," the group, fronted by singer Javiera Parra, has embraced a more shiny and radio-friendly musical structure, close to that of "Carte En Trámite." Sony is expected to drop the album in Peru and Bolivia during the next months.

ANA BARBARA SELLS OUT IN MEXICO CITY

Mexican grupera queen Ana Bárbara is very happy with the results of "Tu Decisión," her latest Fonovisa album for which she wrote four touching songs relating to her difficult affair with Mexican singer José Manuel Figueroa. The album's second single, "Quise Olvidar," is snagging strong airplay throughout Mexico. Following the success of the album, Ana Bárbara finally performed in Mexico City for the first time and sold out her March 16–18 shows at the 1,500-seat Teatro Blanquita. Though not a big venue, the theater is a good barometer of popularity for singers making their debut in Mexico City. Last year, for instance, Musart ranchera star Pepe Aguilar played 16 concerts at the venue. Aguilar, in fact, may have convinced Ana Bárbara to do the theater dates, now that they have become good friends. Aguilar is expected to produce Ana Bárbara's first ranchera CD, provided he can manage other aspects of Ana Bárbara's career. In any case, Ana Bárbara's album is planned to be released by the end of 2000.



Ana Bárbara

PEABRO BRYSON TRIES AGAIN AND WINS

Though Barry White won the two Grammy awards in which Peabo Bryson was nominated, Bryson had the consolation of having won a statuette at the latest edition of the Festival De La Canción De Viña Del Mar, which ran in February in

Continued on page LM-38

7

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A&M
Continued from page LM-36

Viño Del Mor, Chile. Bryson won first place for the musical contest with "Let Me Try Agoin," the English version of the French song "Laisse Moi Le Temps," o second-ploce finisher in 1973 ot Viño. The song festivol celebroted the millennium by choosing o winner among the most populor tunes to reoch the top positions in Viña's 40-year history. A jury—comprised of internotionol and locol musicions, producers ond TV stars from Canol 13, the Chileon station that produced ond broodcosted the show—selected the songs to be performed.



Peabo Bryson

TRIO LA LEY COMES BACK WITH 'UNO'

Following its reunion with producer Humberto Gatica, Chile's rock-pop group La Ley is back in the national music market and radio charts with "Uno," their fourth album for a multinational record company, in this case, Warner. This is the first release of the group as a trio; keyboardist Rodrigo Aboitiz and bass player Luciano Rojas have both departed the group. The band hired Gatica after self-producing "Vertigo," a somewhat erratic album released in 1998, which brought elements of electronic music within a pop format. "Vertigo" sold 24,000 copies in Chile, a soft figure compared to the 75,000-unit-mark reached by the band's 1995 CD, "Invisible," the album for which Gatica and La Ley paired for the first time. Gatica, a native of Chile, currently lives in Hollywood. His credits include work as engineer for Michael Jackson, Chicago and Barbra Streisand, among others. He has also produced albums by Celine Dion.

LOS TEMERARIOS EXPANDS ITS RANGE OF SOUND



Los Temerarios' 14th album release, "En La Madrugada Se Fue," has generated attentian beyond its core group of fans. The first single, "Te Hice Mal," was well-received in Mexico by grupera fans, but the second single, the album's title track, has become a huge hit. For the first time in the act's history, pop stations have included Temerarios songs in their programming. Band leader Gustavo Angel says the flamenca-flavored track is part of the group's expanding range of sounds. "We knew people would be surprised about this change, but we want to play other rhythms, to feel we're evolving and to do better concerts," says Angel. "We're now trying with pop, but we will continue with our ranchera and grupera styles." Famed producer/songwriter Rudy Pérez did the arrangements for "Te Hice Mal" and "Adios Te Extranaré." For the second time, the disc includes a song from norteño luminary Cornelio Reyna titled "Sufrienda Penas." Released February 28, "En La Madrugada Se Fue" has sold more than 1 million copies in Mexico and the U.S., according to Fonovisa. The band's annual tour commenced in April with dates in El Salvador, Costa Rica, Guatemala and Paraguay. "We hope these musical changes," notes Angel, "will help us finally conquer South America and maybe Europe...countries we have been to only for promotion."

AYALA TRIBUTE GOES PLATINUM

Julio Preciado Y Su Banda Perlo Del Pacifico continue on the upright path to stardom. The third solo album by the former frontman of Banda El Recodo, "Homenaje A Ramón Ayala," has became, far him, the most important far many reasons. First off, since he was a kid living in Mazatlón, Mexico, he learned from his grandmother an appreciation of norteño music ond one of its idols, Ramón Ayala. Thus, this tribute album represents a dream come true for Preciado. "I respect Los Tigres Del Norte, but, in my point of view, Ayala is the only one that can be honored in this way," states Preciado. Another point of satisfactian that came with the release of Preciada's latest disc was succeeding in Monterrey with a banda. "When I was with El Recodo," recalls Preciado, "I was always telling them that we had to conquer that part of the country, as norteña had done in the Pacific. They did it just same weeks ago ond, olthough it did not happen in my time [with the band], I'm happy for them. Fortunately," adds Preciada, "the same thing happened to me there when I released my new album." In its first week, Preciada's disc sold 130,000 units, which qualified the CD for platinum certification. Preciada says he wants to be remembered far putting the sound af accardian to banda—another reoson he decided to cut the tribute disc. Preciada is supporting his latest effort with a U.S. taur in July, fallawed by August dates in Mexico and Central America. ■

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AMPROFON LOWERS PRICE OF GOLD, PLATINUM

In February, Universal Mexico president Marco Bissi began his one-year term as president of Mexican trade group Amprofon. Also, in February, member labels in Amprofon decided to lower sales levels for gold and platinum certifications. Gold discs are now given to CDs selling 75,000 units; platinum certifications are given to CDs selling 150,000 units. The previous sales levels were 100,000 units and 250,000 units, respectively. The February decision was retroactive to Jan. 1, 1999. Therefore, the list of certified product put out over the last 14 months will be changed to comply with the new sales parameters.

CHILEAN SALES SPIKES CREDITED TO FESTIVAL

Weeks after the end of this year's Festival De Viño Del Mar in Viña Del Mar, Chile, a spike in sales of some of the ortists who took port in the event hod been detected in record stores in Chile. Some of the names billed in Viño hove remoined in the top selling chorts of Ferio Del Disco and Musimundo, Chile's lorgest retailers. According to Chile's record companies, the song festivol helped increase the sales percentoge-growth in the last weeks of Februory ond the first weeks of Morch. Before the festivol storted, Swedish teen quortet A*Teens had sold 85,000 units of their album "The Abbo Generotion," which is composed entirely of Abbo covers. After the festivol, soles amounted to 95,000. A*Teens' success olso propelled soles of Abba's greatest-hits set, "Abba Gold," into the list of best-selling titles with 40,000 units sold. Chileon octs benefitted from the Viño event, as well. Singer Joe Vosconcellos, who was the best selling Chilean artist in 1999, saw sales of his "Vivo" album rise from 80,000 units to 90,000 units.

SONY RESTRUCTURES, SETS STRATEGY IN ARGENTINA



Chayanne

Sony Argentina is restructuring its staff. Jorge Ferradas has been tapped as senior director. Ferradas will oversee the label's marketing, local A&R and new technologies departments. Heading up the label's pop/rock department is Zeta Bosio, former bassist with now-defunct group Soda Stéreo. Further, Sony is launching a campaign to break popular Argentine folk singer Soledad in Latin America and Spain. Locally, Sony has lately done well with non-Argentine acts. The label has sold 500,000 units of Chayanne's "Atado A Tu Amor" and 365,000 units of Shakira's "Dónde Están Los Ladrones?"
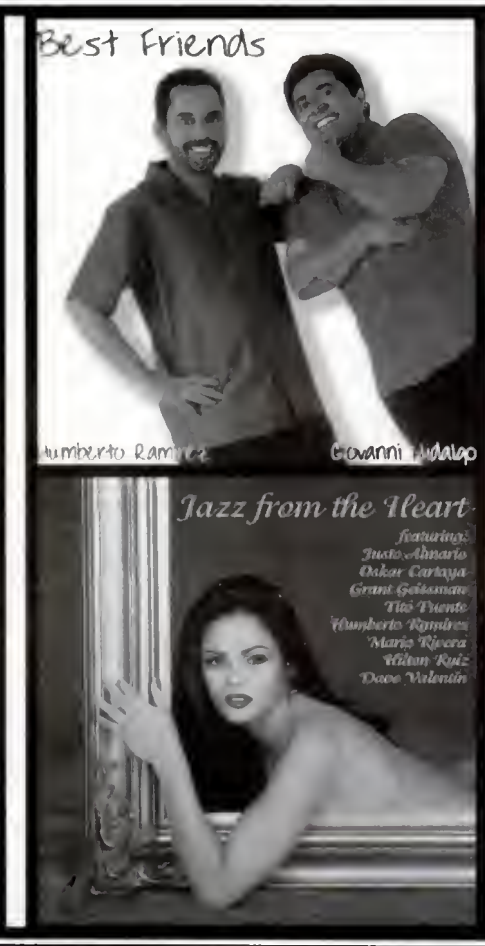
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M & M
Continued from page LM-40

UNIVERSAL 'HELPS' 15-YEAR-OLD SINGER

Universal is pulling out the stops for the Latin American promotion of 15-year-oid singing sensation Tamara. in March, she embarked on an extensive promotional run through Argentina and Uruguay that included press conferences and phoners with various media, including two Internet sites. Tamara iater went ta Coiombia where she piayed a showcase on March 30 at Teatro Leonardo da Vinci in Bogotá. Tamara's first single, "Ayúdame Dios Mio," got some strong rotation in Bogotá and, at press time, was making a northward route on Hot Latin Tracks.

DO IT YOURSELF DOT COM

Following the (cyber) footsteps af a growing legion of Latin acts, Universal Spain's pap dua Vertigogo has established its awn Web site at www.vertigogo.com. The site of the Universal act was designed by Vertigaga bandmates Diana and Rafa who continue to improve the site an a daily basis (they accept suggestians).

FORM A BAND OR A RADIO STATION

Brazilian media giant Grupo Abrii has launched a Web site, www.usinadosom. com, which is designed to allow its users to start up their own cyber radia stations without paying a license fee. More than 30,000 singles from Braziiian and non-Brazilian artists were available to potential radio-statian awners during the site's launch In March.

In other Brazilian Internet news, Acerva Brasileira De Bandas (Abiba, a Web site founded last year for indie or unsigned acts) has launched Procura-se, a free classified-ad sectian an the site far acts loaklng for musicians ar vice versa. An English/Spanish editian af the site Is expected to be launched sometime in the second quarter. ■





Export Report

'GUAJIRO' OCHOA HITS THE ROAD IN U.S.



Virgin España signing Eliades Ochoa is, at 54, a youngster among his fellow Cubans in the Buena Vista Social Club. The continuing success of the 'oldies' in the group—Ibrahim Ferrer, Ruben González and, of course, 92-year-old Compay Segundo—has tended to overshadow the tremendous guitar playing and singing of Ochoa, a "guajiro" from rural eastern Cuba. Listen to him, for example, on Buena Vista's version of "Chan Chan." Ochoa leads the Cuarteto Patria, which celebrates its 60th anniversary this year. And what a year it has been. Ochoa Y El Cuarteto Patria, whose album, "Sublime Ilusión," has sold nearly 100,000 units in the U.S., according to Virgin, was a Grammy nominee in the traditional tropical Latin category. Ochoa is undertaking three separate U.S. tours, and a tribute album celebrating the band's 60 years will be released in August in the U.S. and in September worldwide. Ochoa, never without his broad-rimmed cowboy hat, spent a month touring clubs until early March. In June, he plays at several festivals across the U.S. And in October, he undertakes a month-long theater tour. The album features guest appearances from several Cuban musicians from the capital city of Santiago de Cuba, as well as Faustino Oramas, known as El Guayabero, the 89-year-old singer/guitarist from the Holguin province, beloved for his saucy double-entendre songs.

—HOWELL LLEWELLYN

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SONY PROMISES NEW SOUND, NEW IMAGE ON 'MINAGE'

Manica Naranja stunned the Spanish music scene with her secand album, "Palabra De Mujer," released In 1997 an Epic/Sony. The album was a powerful, over-the-top selectlan that immedlately made the valuptuaus yet physically ambiguaus Naranja the flag bearer of the country's gay movement. But her talent was unquestioned, and the album sold more than 900,000 units over a 71-week chart spell. Her debut album flopped in Spain, despite being a big hit in Mexico and the U.S. Latino markets. Her third album is released this spring in Spain, Italy, Latin America and the U.S., and Sony Spain president Claudio Condé promises "a new sound and a new image, even better than befare." Called "Minage," the album is a hamage ta 1960s Italian star Mina and includes a duet with

her on the sang "El Se Encuentra Entre Tu Y Ya." Promotional tours of Mexica and the U.S. are planned far May. The aibum, recarded In Landan and Lugana, Switzerland, is a ca-praductian by Mina's san, Massimiliana Pani, Brian Rawling (Cher's 'Believe') and ex-Roxy Music member Phil Manzanera.

SPANISH STARS TO BARNSTORM AMERICAS

Mexico is one of the most fertile territories for Spanish musicians, and two of Spain's most popular acts in that country are staging a one-month tour that is a guoranteed sellout. In fact, the tour by Warner stor Miguel Bosé ond BMG-Ariola singer Ana Torroja started April 26 in Bogota, Colombio, and continues vio Caracos, Venezuela, before hitting Mexico. It then continues in Guatemala and El Salvador before reaching U.S. Latino spots such as Puerto Rico, Miami and Los Angeles in June. The joint tour idea is that of the artists' RLM Producciones management team in Spain, which works

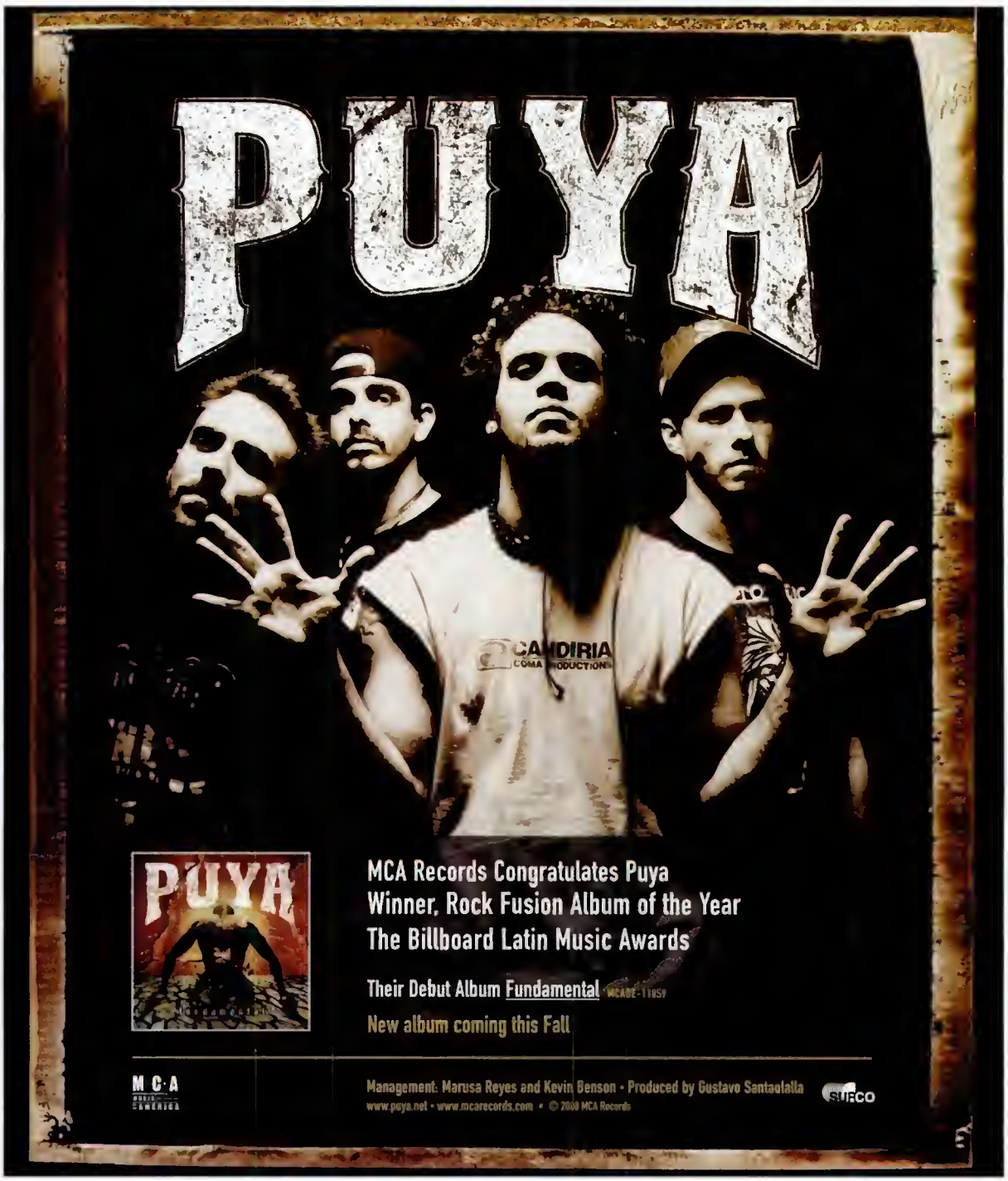


Ana Torroja and Miguel Bosé

in conjunction with concert promoter CFA in the U.S. RLM internationol director Belén Sánchez exploins that "Ana has not really toured since her ex-group Mecano broke up in 1992 and was a bit fed up working her olbums by herself, ond Miguel hos not toured since 1994. They both thought it was a great idea to tour together." Bosé recently hit No. 1 for severol weeks on the Mexican olbum chort with "Lo Mejor De...," a greatest-hits collection, ond in Februory he received o platinum disc (250,000 units) in Mexico City. Torrojo was also in Mexico in February promoting her second solo album, "Pasajes De Un Sueño." However, she is best remembered as the singer of Mecono, Spoin's biggest-selling group ever, in both the Mexican and Spanish markets. The double-billed tour continues through the summer in Spoin.

GVM AND FONOVISA PLAN FOR SUMMER

The recent distributian and marketing deal between Spain's Gran Via Musical (GVM) and Mexican label Fanavisa will bear fruit befare the summer. In February, talks in Miami secured the deal, GVM's umbrella label, MuXXIc, and Fonovisa agreed that Fanavisa's priority artists for Spain this year will be Marca Antanio Solis, Los Temerarios and rack-tinged relative newcamer Noelia. MuXXIc marketing directar Daminga Garcia has annaunced that these artists will be makIng promotional trips ta Spain before the summer. GVM is part af media empire Grupa Prisa, which awns Spain's biggest music radia group (Cadena SER), a 24-haur music-TV channel (40TV), and halds a cantrolling stake in pay-TV netwark Canal Plus, so a lat af crass-pramatian can be expected. As part af the deal, MuXXIc's Spanish pap dua Dos Amigas will have their debut album released by Fanavisa in the U.S. and Mexico. ■



Programming

TURMOIL AT MEXICAN RADIO

With the recent departure of pop station XEDA-FM, better known as "Pulsar" in Mexico City, radio group MVS Radio quickly decided to take its "EXA" pop format to Mexico City. On Feb. 1, the EXA format made its debut on XHMRD-FM. Young-but-experienced pop programmer Francisco Rivera was named station PD and, after just one month, station manager José María Naveja left and now Rivera has assumed that role, as well. XHMRD's previous format was Spanish oldies. That format was picked up by XEOY-FM on a frequency rented to station owner Radio Nucleo Mil by the frequency's owner—MVS Radio. XEOY's format flip displaced the only ranchero station in Mexico City and its popular PD Gustavo Aibite, who had a party thrown in his honor by a number of ranchero singers. Meanwhile, Radio Nucleo Mil owner Guillermo Salas has come under heavy criticism for his station's new format. Pulsar was replaced by a news station that kept the same call letters but features world music spliced between its news programs. Pulsar was supposed to be relocated to another frequency, but so far it has not happened.

Also, there is speculation about XHDL-FM, better known as rock station Radioactivo. On Feb. 25, two of the station's main on-air personalities announced their departures. Edgar David Aguilera left to concentrate on his lucrative career as one of the top voiceover announcers. Olalio Rubio, a 22-year-old upstart who had become an idol as host of his daily heavy-metal program, left the station to head up his own film company, Neurotica Films. In the wake of the departures of his two prized announcers, station manager José Alvarez let the station operate without announcers for one week. The exits by Aguilera and Rubio mark a rather turbulent year for Radioactivo. In mid-1999, the station planned to take its format to Guadalajara and Monterrey, but the project never got off the ground. And in February, Alvarez, operations manager of Radioactivo's owner Grupo Imagen, replaced Ricardo Zamora with Erik Martino. With the recent downturn in ratings, some expect that Pulsar may yet end up back on the air...at Radioactivo's frequency.

SYNDICATED BOOGEYMAN

Renán Almendárez Coello, "El Cucuy De La Mañana," is still the No. 1 morning DJ in Los Angeles. According to the Arbitron's latest survey, released in February, "The Morning Boogeyman" was listened to by an average of 229,100 listeners from 5 a.m. to 11 a.m., Monday through Friday, on regional Mexican station KSCA-FM—the No. 1 station in L.A. Its immense popularity established in L.A., "El Cucuy De La Mañana" has been syndicated by KSCA owner Hispanic Broadcasting Corp. to stations in nine other cities, including Chicago, Dallas, Houston, San Antonio and San Francisco. Almendárez, who began working in radio as a teenager in his native Honduras, has been one of the top morning personalities in Los Angeles upon joining the station in 1997.

SPANISH-LANGUAGE RADIO CONTINUES CLIMB

The latest Billboard and Airplay Monitor's national Arbitron numbers for fall '99 shows Spanish-language radio continuing to ratchet up. In fall, it was up from 6.9 to 7.1, putting it a share ahead of where it was last year. Spanish-language radio remains the sixth most-popular format in the U.S.

CHICANO RAP THUMPS SATURDAY NIGHTS

"Thumpin' Chicano Rap Hour," Thump Records' rap program, is picking up steam. The show has moved to the prime-time Saturday night slot at KGGI-FM in Stockton, Calif. The program, hosted by ODM, who is a member of rap act Lighter Shade Of Brown, has now been picked up in Los Angeles. ■





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AND THE AWARD GOES TO
Continued from page LM-18

Ramírez has helmed virtually all of Vicente Fernández's hit discs, as well as the ranchera discs by Vicente's son, Alejandro.

Ramírez notches his first Producer Of The Year trophy on the strength of two hit singles: "Me Voy A Quitar De En Medio," the smash single by Vicente that set the record for longevity on Hot Latin Tracks at 52 weeks, and "Loco," the hit single by Alejandro that also logged on Hot Latin Tracks.

SO PRR CONTRRRIRR

In the past, Só Pra Cnntrariar had charted on both Hot Latin Tracks and The Billboard Latin 50.



Só Pra Contrariar

But Brazil's famed samba-pagode band had never won a Latin Music Award until this year—and the trophy is being given for a track that became a dance hit.

SPC's duet with Gloria Estefan, "Santo, Santo," wins Latin Dance Maxi-Single Of The Year as the top-selling Spanish-language dance track of 1999.

"Santo, Santo" was not only a hit dance track, but it also rose to No. 2 on Hot Latin Tracks.

MRRCO RNTONIO SOLIS

It should come as no surprise that Marco Antonio Solís has been named Songwriter Of The Year. After all, he has won the award four of the past five years.

In 1999, Solís came through another stellar year by scnring three top ten singles, including his 10th chart topper, "Si Te Pudiera Mentir."

Solís' success at radio translated well to his retail prospects as his CD, "Trnzos De Mi Alma," ended up being his best chart performer since he became a solo act in the mid-'90s.

Solís, who led all others with six finalist entries for the Latin Music Awards, is set to begin recording his new disc in May. He is also slated to kick off his U.S. tour in May.

WRRNER-TRMERLRNE

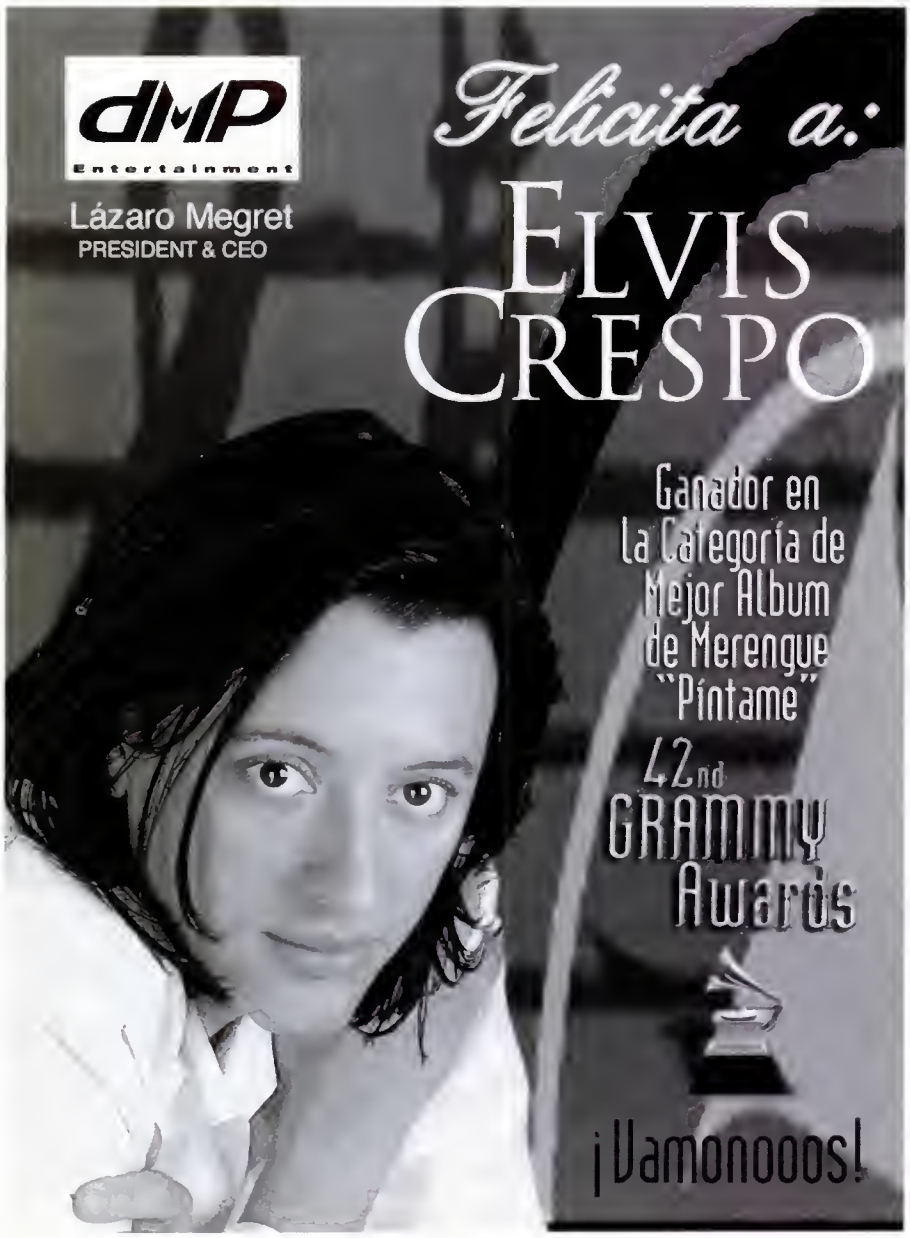
Armed with two chart topping songs on Hot Latin Tracks by Ricky Martin—"Livin' La Vida Loca" and "Bella"—Warner-Tamerlane lands its first Publisher Of The Year trophy.

Other huge hits bearing the Warner-Tamerlane name were "No Me Ames" from Marc Anthony and Jennifer Lopez and "Sol, Arena Y Mar" by Luis Miguel.

WRRNER/CHRPPELL

The venerable publishing corporation, based in Los Angeles, earns its first Publishing Corporation Of The Year Award, courtesy of hit singles from its affiliate publishing companies Warner-Tamerlane and WB Music.

Warner/Chappell was formed in 1987 when Warner Bros. Music acquired Chappell Music. The recent merger of Warner and EMI has left many in the publishing business speculating about the future of one of the biggest publishing corporations in the world. ■



In the next edition of

LATIN MUSIC 6PACK:

- A Focus on the Latin E-Music Business
- An Updated Look at the Year-to-Date Latin Charts
- Ongoing Columns: Artists & Music, Merchants & Marketing, Programming and the Export Report

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LATiN MUSiC 6 PACK

CATCH A RISING STAR

Continued from page LM-10

warm applause several years ago at the conference during his performance at a Songwriters In The Round event, sponsored by his publishing company Warner/Chappell.

FRANCISCO PAZ

Sony Discos' veteran pop pianist is also a TV personality who, last year, was MC at Sony Discos' showcase at Billboard's Latin Music Conference. In April, Paz dropped an album of instrumental covers of movie themes titled "Hollywood Goes Latino."

PAULITO F.G.

Cuba's renowned sonero and his hard-swinging backing group, La Elite, have garnered mucho praise from stateside critics wowed by the band's kinetic performances. Paulito F.G. has put out two well-received discs on Nueva Fania: "Paulito F.G. Y Su Elite" and "Con La Conciencia Tranquila."

MILLY QUEZADA

The Dominican Republic's "First Lady Of Merengue" enjoyed a nice career resurgence in 1998, thanks to a hit duet single with Sony Discos labelmate Elvis Crespo, titled "Para Darte Mi Vida." Quezada is currently doing promotion for her



Patrick Shannon

latest disc, "Tesoros De Mi Tierra," a cover album of hits by Dominican acts that includes a duet with Fernandito Villalona.

SONORA CARRUSELES

Together since 1996, this Colombian salsa ensemble has just released its latest Miami Records release titled "Salsa Brava...Con Todos Los Hierros." After its showcase set, the band will resume its tour of the U.S.

MELINA LEON

León's sexy, sizzling performance was a highlight during Sony Discos' showcase at last year's conference. She returns to this year's event with a preview of tracks from her forthcoming disc.

SON BY FOUR

This muy soulful Puerto Rican quartet wowed attendees at last year's conference with its R&B harmonies and hip-hop-laced-salsa style. Son By Four has now scored a chart topping hit on Hot Latin Tracks, "A Puro Dolor," which has sent its Sony Discos debut toward the apex of The Billboard Latin 50.

TOMMY TORRES

Torres, who co-authored Jaci Velásquez's No. 1 smash "Llegar A Tí," makes his performance premiere at the Sony Discos showcase on Tuesday (25). Torres' label debut is expected in the next several weeks.

PATRICK SHANNON

Patrick Shannon is an Irish-American who first got interested in Latin sounds when he started hanging out at tropical-music clubs in New York. Shannon later learned Spanish and the galloping tempos of merengue music. His recently released eponymous debut on Universal Latino demonstrates that he learned his linguistic and musical lessons well. The first single from the disc, "Estás Enamorada," is now gaining steam at Latin radio.

MASSIEL

Few tropical acts hail from Mexico. But Massiel has put together a tropical groove that its label, Sony Discos, is betting will become huge in Mexico—and beyond. Its label bow is due in the second quarter. ■

CONFERENCE

Continued from page LM-3

One of those outlets may be the Internet, a topic that will be covered in one of the six industry panels to be presented at the conference.

Three other panels will focus on the changing face of concert promotion in the Latin market, the increased use of Hispanic artists in Spanish TV programming and



Fernando Osorio

tour and product sponsorships for Latino recording artists.

Two panels are returnees from last year: Rock En Español and Compositores In The Round; the latter of which features prominent publishers, songwriters and producers critiquing material from unsigned artists. Among the participants on the songwriters panel are famed producer/songwriter Rudy Pérez and prominent songsmith Omar Alfanno.

A prime pre-conference event takes place Monday (24) with ASCAP's evening showcase at Crobar in Miami Beach.

On Tuesday, the Hope & Harmony Golf And Tennis Classic is set to take place at the Doral Golf Resort And Spa in Miami. That evening, Sony Discos' showcase will be staged at the Sheraton's Grand Ballroom with Estefan, pop pianist Francisco Paz, merengue high priestess Milly Quezada and salsa idol Gilberto Santa Rosa.

TALK TO A STAR

Iglesias is set to formally kick off the conference panels on Wednesday with his interview, which will be followed by a question-and-answer session with conferees.

Warner Music International will sponsor a luncheon on Wednesday that will sport showcase performances by Chilean rock act La Ley and Venezuelan singer/songwriter Fernando Osorio.

On Wednesday evening, a multi-artist showcase, headlined by Grammy-winning rock act Los Lobos, is slated to take place at the Level nightclub in Miami Beach. Other scheduled performers are Irish-American singer Patrick Shannon, who recently released his first album; Nava, a singer/songwriter better known as Rodolfo Barreras; Colombian salsa act Sonora Carruseles; Cuban sonero Paulito F.G. and pop singer Charlie Bravo, host of Univision's TV show "Caliente."

At the Latin Music Awards presentation, three special awards will be given to industry standouts.

"El Premio Billboard," a lifetime achievement award, will be handed out to prominent booking agent Jorge Pinos.

Fonovisa icon Marco Antonio Solís will be inducted into Billboard's Latin Music Hall Of Fame, while WEA Latina's megagroup Maná will be given The Spirit Of Hope award for the band's contributions to humanitarian and civic projects.

The busy schedule at this year's Billboard International Latin Music Conference confirms the confab's significance to the ever-burgeoning U.S. Latin music industry.

The conference also underscores the importance of Latin business to Billboard, as well.

May we continue to grow together. ■





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Minister Of Publishing Appointed

RISIN' TO THE TOP: **Mike Sefton** has been appointed director of A&R and strategy at Ministry of Sound Music Publishing, a division of Ministry of Sound Recordings U.K.

In his new position, Sefton will work closely with **Guy Moot**, director of A&R at EMI Music Publishing, which has a co-publishing/administration deal with Ministry of Sound Publishing.

"I must admit it's a bit of an unbeatable combination," says **Matt Jagger**, managing director of Ministry of Sound Publishing. "To have an executive of Mike's caliber at the helm of our publishing division is exciting enough, but to be able to have him work with Guy Moot and the EMI team is sensational."

For EMI, explains Sefton, aligning itself with Ministry of Sound "will help with their exploitation around the world, especially with the youth culture. Conversely, EMI's clout in film and TV will surely benefit Ministry of Sound. It's a win-win situation for both parties."

Dance TRAX

by Michael Paoletta

In his new position, Sefton says, he will be responsible for "building a diverse publishing catalog that will encompass the creation of its own catalog, as well as the purchasing of existing catalogs. I'm currently pursuing important labels from the '70s and '80s that specialized in disco, funk, soul, and R&B."

Additionally, he says, he will pick up the publishing of some of the one-offs from the many dance music compilations issued by Ministry of Sound Recordings.

"It's pretty much a three-pronged approach," Sefton explains, who adds that the pitch will be good. "We have a strong cross-media situation here with everything under one roof. There's the record label and the compilations, the magazine, and the club. Ministry of Sound has one of the largest databases and a high profile on the Internet."

Jagger concurs and notes, "Publishing is an absolute priority for us. Our brand and our cross-media activities make the exploitation of our copyrights so much easier."

According to Sefton, "everybody wants a piece of the Ministry brand. But now, if they want something from us—say our logo, for example—then we'll want them to use our catalog first and foremost."

A priority for Sefton will be getting songs from the catalog in films, on soundtracks, and in commercial advertisements. "It's all about exploiting the catalog," he notes.

While Ministry of Sound Music Publishing has kept a low profile—at least, when compared with its recording division—it did acquire 50% of the publishing of **ATB's** international hit "9PM (Til I Come)" last year.

Recent signings include songwriters/producers **Ferry Cnrsten** and **Dylan Barnes** (who also records under the guise of **Profits Of Sound**) and **Bent**, a Nottingham, England-based band signed to Ministry of Sound Recordings.

Prior to joining Ministry of Sound Music Publishing, Sefton was the managing director of Deconstruction Songs. Before that, he worked at BMG Music Publishing.

A 10-year veteran of the dance music industry, Sefton has signed such influential artists as **Todd Terry, Death In Vegas, Rollo, Frankie Knuckles**, and **Steve Anderson** (of production outfit **Brothers In Rhythm**) to publishing deals.



Men Of Clubland. V2 recording artists/DJs Aphrodite and Alex Gopher, who are based in the U.K. and France, respectively, recently completed U.S. tours in support of their respective albums, "Aphrodite" and "You, My Baby & I." Gopher is scheduled to return to the U.S. in mid-May for a national tour. As for Aphrodite, he is on a promotional tour of England. Shown at V2's March 28 poolside party held during the Winter Music Conference in Miami, from left, are Gopher and Aphrodite.

"I've always prided myself on connecting the right people to work together," explains Sefton. "That's the creative part of my position.

"Like when I signed Steve [Anderson] to BMG in 1990 and put him together with [singer/songwriter] **Ali-**

(Continued on next page)

The DanceTrax HOT PLATE

• **Moca Featuring Deanna**, "Higher" (Definity single). Without question, this is one of the most anticipated house releases of recent months. Masterminded by **David Morales** and **Albert Cabrera**, the incredibly anthemic "Higher" has been fiercely embraced by a contingent of international DJs—including Morales himself—and for very good reason. In addition to Deanna, who wails as if her life depended on it, the track boasts funky beats, **"Little" Louie Vega** nn bass, trance-etched keyboard riffs, and jagged guitar licks that wickedly recall **Dennis Coffey's** early-'70s hit "Scorpio." This truly is as good as it gets! Out May 23; Azuli U.K. issues the track May 8.

• **Black Legend**, "You See The Trouble With Me" (Rise/Time Records Italy single). In its original white label, promo-only 12-inch released last year, "You See The Trouble With Me" spotlighted a **Barry White** sample. On this, the cnmmercial release, White's voice has been replaced by U.K. singer **Elroy "SpoonFace" Powell**, whose full-throttle baritone (eerily) matches White's note for note.

• **Bruce Roberts, Kristine W.**, and **Elton John**, "When The Money's Gone" (Jellybean single). Talk about a power-packed trio! Culled from the "Flawless" soundtrack, this Roberts-penned/**Warren Riggs**-remixed track gives each singer ample room to soar and shine. While promotional 12-inches have been delivered to club jocks, consumers will have to wait till May 30 to purchase this fab slice of pop/house.

• **Gronve Collective**, "Some People" (Liquid Sound Lounge single). For several weeks now, DJs like **Tony Humphries** have been championing this pumped-up **Masters At Work**-skewed track, which features Grammy winning **ttaal Shur** (aka **Big Muff**) on keys and electric guitar. In the remix department, **95 North** delivers a lush, flute-paved journey, while the team of **Vicki Bell** and **Jeannie Hopper** stomp a bit harder on the sax-propelled House of Bell-Hop mix.

• **Hypertrophy**, "Just Come Back 2 Me" (Tommy Boy Silver Label single). On its fourth U.S. single, Hypertrophy continues to mine the progressive house/trance landscape that fans of its "Beautiful Day" can't seem to get enough of. Go directly to **Friburn & Urik's** restructuring, complete with church bells, synth eruptions, and sonic breakdowns.

Billboard HOT Dance Breakouts

APRIL 29, 2000

CLUB PLAY

1. **JUST COME BACK 2 ME** HYPERTROPHY TOMMY BOY SILVER LABEL
2. **IF YOU DON'T WANNA LOVE ME** TAMAR DREAMWORKS
3. **CONGRATULATIONS TOWA TEI** ELEKTRA
4. **ANGELFALLS** AYLA EDEL IMPORT
5. **FILTHY MIND** AMANDA GHOST KINETIC

MAXI-SINGLES SALES

1. **I'M IN LOVE** VERONICA JELLYBEAN
2. **SHOW ME** ANGEL CLIVILLES JELLYBEAN
3. **EL BARRIO** GEORGE BENSON FEAT. JOE SAMPLE GRP
4. **TAKE ME AWAY** MIKE MACALUSO MUNGO
5. **DON'T BE ALARMED** RICHIE SANTANA MUNGO

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Naked Music Label Gains Crossover Success

BY JUNE JOSEPH

NEW YORK—The West Coast's burgeoning deep house movement has been making much headway on global dancefloors. Labels like Imperial Dub, Panhandle, Seasons, and fledgling imprint Diaspora have given California the much-needed credibility within the underground club community it has long craved.



DENES

One of the more prominent labels to emerge is Naked Music. With hicoastal headquarters—San Francisco and New York—the independent label has scored crossover success with artists like Blue Six in numerous markets, including Europe, Japan, South Africa, and the U.S.

Founded by producer/remixer Jay Denes, Dave Boonshoft, and Bruno Ybarra less than 18 months ago, Naked Music has scored major points with releases by Denes' alter egos, Blue Six and Lovetronic.

The label has also been a hotbed of talent with such relative newcomers as producer/remixers Miguel Migs and Attaboy.

The label's signature sound is vocal-driven, placing emphasis on mellifluous, jazz-inflected, soulful melodies.

"It's a song-based label," says Ybarra, Naked Music's San Francisco-based label manager. "Everything we strive to do is urban, sexy—not the usual house tempo. We do get pigeonholed in house, but I think what we do falls into a future-leaning soul format."

With each release, Naked Music effortlessly bridges the gap between clubland and the mainstream without compromising its allegiance to quality.

"What we do can be both easy-listening and dancefloor-friendly," notes Ybarra. "Life is such a convolution of emotions, and records that always get me are outside of genres—they're not necessarily dance records, they're not necessarily *not* dance records. I'm going for that feeling and then make it work on the dancefloor. When it works on the dancefloor, then it's catharsis!"

Says Denes, "I don't have a problem with the dance music banner; I have a problem with how other people perceive dance music. A lot of people look at what is happening in club music as second-class music. The reason for that is that very few people are spending the time and money to make first-class music, and there's an awful lot of disposable product out there."

New York-based Denes and Boonshoft, the label's executive producer—along with Ybarra—have been meticulously shaping the sound of the imprint and its global identity with no help from major-label distributors, though all three confirm that they have been courted by interested labels.

"I think we've sold 10,000 of everything we've done," says Denes, pointing to 12-inch singles like Petalpusher's "Breaking It Down," Blue Six's "Music & Wine," and Lovetronic's "You Are Love."

"And that's only sales of vinyl singles," Denes adds. "That doesn't include compilation CDs with these tracks on them. That said, each single is selling much more than 10,000 copies.

"For example, the first volume in our 'New Dimensions' series has sold a lot," Denes continues. "I don't want to give exact numbers, but with no promotion, we sold a lot! We were shocked at how much we sold."

According to Denes, the label is "getting love in certain places. So we'll go where people show interest, where they want to see a video and the records in stores."

In South Africa, Denes says, video/music company House Africa made an animated video of Blue Six's "Sweeter Love."

"House Africa, which travels through the EMI network, also licenses our music for that territory," notes Denes, who adds that House Africa is confirmed to make the video for Blue Six's new single, "Pure," which was released April 11 in the U.S.

As the label expands, it is looking to increase its artist roster. Naked Music recently signed vocalist Lisa Shaw, who first gained notice on Lovetronic's "You Are Love."

"We're currently negotiating with new artists for the label," acknowledges Ybarra. "One of our latest signings, Lisa Shaw, has a single, 'Always,' as well as an album slated for release in the near future."

Ybarra says that Blue Six and Petalpusher are also working on album projects.

"Midnight Snack," which Ybarra describes as a "chill-out compilation," streeted April 18. Two other Naked Music compilations, "Carte Blanche" and "New Dimensions 2," are scheduled to be released in the summer and fall, respectively.

Billboard HOT DANCE MUSIC™

APRIL 29, 2000

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
(1)	4	5	10	**IT FEELS SO GOOD** FARM CLUB/REPUBLIC 156247/UNIVERSAL † 1 week at No. 1	SONIQUE
(2)	6	11	7	**BE WITH YOU** INTERSCOPE 497287 †	ENRIQUE IGLESIAS
3	1	2	8	**MISSING YOU** NERVOUS 20271	KIM ENGLISH
(4)	8	14	7	**IF IT DON'T FIT** GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
5	3	3	9	**GIVE ME TONIGHT 2000** CONTAGIOUS 1013	SHANNON
(6)	9	15	6	**BETTER OFF ALONE** REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
7	2	1	10	**KING OF MY CASTLE** STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
8	5	6	9	**DESERT ROSE** A&M PROMO/INTERSCOPE †	STING FEATURING CHEB MAMI
9	11	13	8	**WHY CAN'T YOU BE REAL** NERVOUS 20411	BYRON STINGILY
(10)	17	30	4	**I'M IN LOVE** JELLYBEAN 2584	VERONICA
(11)	15	21	6	**RELEASE** REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
(12)	16	25	5	**SHARE MY JOY** AVEX 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
(13)	18	28	4	**I WILL LOVE AGAIN** COLUMBIA 79375	LARA FABIAN
14	7	4	11	**THE RETURN OF NOTHING** BLUEPLATE 005/STRICTLY RHYTHM	SANDSTORM
(15)	25	40	3	**I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE** SIRE PROMO †	PET SHOP BOYS
16	12	7	11	**RAINBOW COUNTRY** EDEL AMERICA 006919	BOB MARLEY VS. FUNKSTAR DE LUXE
17	10	8	10	**AMERICAN PIE** MAVERICK PROMO/WARNER BROS. †	MADONNA
18	13	9	12	**THINK IT OVER** JELLYBEAN 2556	JENNIFER HOLLIDAY
(19)	26	36	5	**IF YOU BELIEVE** REPRISE 44842	SASHA
20	14	10	9	**SENSE OF DANGER** PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
(21)	29	41	5	**BE ENCOURAGED** RAMPAGE 0111	DAWN TALLMAN
22	20	23	7	**HEAVEN'S EARTH** NETTWERK 33101	DELERIUM
(23)	28	34	5	**STOP** 550 MUSIC PROMO/EPIC	JON SECADA
24	23	27	6	**I LOVE YOU** NETTWERK PROMO/ARISTA	SARAH MCLACHLAN
(25)	31	43	4	**WORK THAT BODY (REMIX)** WEST END 1002	TAANA GARDNER
26	21	22	7	**HARD NIGHT** EDEL IMPORT	PHUNKY DATA
				◄ Power Pick ►	
(27)	43	—	2	**FEELIN' SO GOOD** WORK PROMO/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
(28)	33	46	3	**NATURAL BLUES** V2 27639 †	MOBY
(29)	39	—	2	**WHEN I GET CLOSE TO YOU** TOMMY BOY 2090	JOCELYN ENRIQUEZ
30	27	24	7	**DRAMA ON THE DANCEFLOOR** NITEGROOVES TRACKS 116/KING STREET	HIDEKI FEAT. PAUL E. ALEXANDER
(31)	35	44	4	**ALLELUIAS** MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
32	22	19	8	**SHACKLES (PRAISE YOU)** C2 79347/COLUMBIA †	MARY MARY
(33)	45	—	2	**GOT A LOVE FOR YOU** GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
34	32	26	9	**PRAISE THE DJ** TOMMY BOY SILVER LABEL 2024/TOMMY BOY	PUSAKA
35	19	16	12	**JUMP FOR JOI (THE MILLENNIUM MIXES)** NERVOUS 20417	JOI CARDWELL
(36)	44	47	3	**START THE COMMOTION** IDEAL 0024/MAMMOTH †	THE WISEGUYS
				◄ Hot Shot Debut ►	
(37)	NEW►		1	**SHOW ME** JELLYBEAN 2585	ANGEL CLIVILLES
(38)	NEW►		1	**THE BEST THINGS** F-111 PROMO/REPRISE †	FILTER
39	24	32	42	**THE CHASE** LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
40	37	20	11	**LA LA LA** MOONSHINE 88467	THE FRESHMAKA
(41)	48	—	2	**STILL IN MY HEART** CAPITOL 58807 †	TRACIE SPENCER
42	40	42	8	**TURN ME OVER** JELLYBEAN 2573	WONDERBOX
43	38	33	11	**COMMUNICATION (SOMEBODY ANSWER THE PHONE)** TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUI
(44)	NEW►		1	**REJOICE** RAMPAGE 0118	MICHELLE WEEKS
(45)	NEW►		3	**WITH YOU** RASAM 002/STRICTLY RHYTHM	NOMAD
(46)	NEW►		3	**SAY MY NAME** COLUMBIA 79346 †	DESTINY'S CHILD
42	38	32	11	**BARBER'S ADAGIO FOR STRINGS** MAVERICK PROMO/WARNER BROS	WILLIAM ORBIT
(46)	NEW►		1	**MY IMAGINATION** LOGIC 72540	SK8
49	30	17	11	**WHEN THE HEARTACHE IS OVER** VIRGIN 38691 †	TINA TURNER
50	42	11	11	**LET NO MAN PUT ASUNDER** MCA 155708	MARY J. BLIGE

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
(1)	1	1	6	**SAY MY NAME** (T) (X) COLUMBIA 79346/CRG † 6 weeks at No. 1	DESTINY'S CHILD
				◄ Greatest Gainer ►	
(2)	32	—	2	**WHAT A GIRL WANTS** (T) (X) RCA 60224 †	CHRISTINA AGUILERA
3	2	2	13	**MARIA MARIA** (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
				◄ Hot Shot Debut ►	
(4)	NEW►		1	**BE WITH YOU** (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
5	3	4	18	**I DO BOTH JAY & JANE** (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
6	4	3	8	**I LEARNED FROM THE BEST** (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
7	5	5	19	**ABOVE THE CLOUDS** (T) (X) TOMMY BOY 2053	AMBER
8	7	8	26	**SUN IS SHINING** (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
9	8	6	10	**FREAKIN' IT** (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
10	6	7	5	**NATURAL BLUES** (X) V2 27639 †	MOBY
11	9	10	99	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
(12)	13	15	8	**SHACKLES (PRAISE YOU)** (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
(13)	15	13	15	**I SEE YOU BABY** (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
14	14	11	13	**PUSH IT** (X) WARNER BROS. 44782 †	STATIC-X
15	10	12	14	**TAKE A PICTURE** (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
(16)	NEW►		1	**DON'T STOP** (T) (X) RADIKAL 99015	ATB
17	11	9	13	**SHAKE YOUR BON-BON** (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
(18)	47	42	13	**SSST...(LISTEN)** (T) (X) NERVOUS 20406	JONAH
19	12	18	6	**THE LAUNCH/YOU GOT MY LOVE** (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
20	21	17	75	**BELIEVE** (T) (X) WARNER BROS. 44576 †	CHER
21	22	20	20	**SUN IS SHINING (THE REMIXES)** (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
22	16	—	2	**BETTER OFF ALONE** (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
23	19	27	7	**I'M OUTTA LOVE** (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
(24)	NEW►		1	**I SEE STARS** (X) STREETBEAT 067	ROBIN FOX
(25)	35	31	4	**HOLE IN THE WALL** (X) WALDOXY 2386/MALACO	MEL WAITERS
26	28	16	5	**THINK IT OVER** (T) (X) JELLYBEAN 2556	JENNIFER HOLLIDAY
27	29	26	6	**MISSING YOU** (T) (X) NERVOUS 20271	KIM ENGLISH
28	23	22	5	**STILL IN MY HEART** (T) (X) CAPITOL 58807 †	TRACIE SPENCER
29	17	14	8	**TEMPERAMENTAL** (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
30	30	37	7	**WOKE UP THIS MORNING** (X) STREETBEAT 069	VINNIE PAULEONE & THE BA DA BING ORCHESTRA
31	24	21	86	**SUAVEMENTE** (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
32	20	19	8	**PLANET LOVE (FROM THE MOVIE "FLAWLESS")** (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
33	27	—	2	**SHUT THE F*** UP + DANCE** (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
34	18	30	36	**9PM (TILL I COME)** (T) (X) RADIKAL 99004 †	ATB
(35)	44	46	4	**MIRROR MIRROR** (X) ATLANTIC 84666/AG †	M2M
36	25	24	49	**SEXUAL (LI DA DI)** (T) (X) TOMMY BOY 381 †	AMBER
(37)	49	—	2	**PICTURE PERFECT** (T) (X) LAVA/ATLANTIC 84620/AG †	ANGELA VIA
38	37	47	5	**IT'S A FINE DAY** (T) (X) RAMPAGE 70104	MISS JANE
39	39	36	23	**NEW YORK CITY BOY** (T) (X) SIRE 35014 †	PET SHOP BOYS
(40)	NEW►		1	**I WILL LOVE AGAIN** (T) (X) COLUMBIA 79375/CRG	LARA FABIAN
41	31	23	6	**MIXED BIZNESS** (T) (X) DGC 497272/INTERSCOPE †	BECK
42	42	42	25	**ALL OR NOTHING/DOV'E L'AMORE** (T) (X) WARNER BROS. 44774 †	CHER
43	41	28	3	**PLAYGROUND LOVE** (X) SOURCE 96573/ASTRALWERKS †	AIR
44	48	39	63	**BLUE MONDAY** (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
48	38	45	8	**SOLA** (T) (X) RMM 840912	INDIA
46	49	33	82	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN †	STARDUST
(47)	RE-ENTRY		3	**MUCHO MAMBO (SWAY)** (T) (X) JELLYBEAN 2570	SHAFT
46	38	—	2	**JUST COME BACK 2 ME** (T) (X) TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
49	50	45	42	**I WILL GO WITH YOU (CON TE PARTIRO)** (T) (X) EPIC 79202 †	DONNA SUMMER
(50)	RE-ENTRY		38	**BODYROCK** (T) (X) V2 27595 †	MOBY

◯ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

son Limerick," continues Sefton. "The result was 'Make It On My Own,' which was a top 20 hit for Alison in the U.K. I also put Steve in touch with **Kylie Minogue**; they collaborated on Kylie's 'Confide In Me.' "

Says Sefton, "After 10 great years in the BMG building, I now have the opportunity and the resources to make Ministry of Sound Music Publishing a major player in world publishing. With its unique brand and range of cross-media interests, Ministry of Sound is the most exciting place on the planet to be."

In related Ministry of Sound news, **Tim McGee** has been appointed to the new position of managing director of Ministry of Sound Recordings Australia. He replaces **Barney Glover,** who is returning to London to head the company's international division.

ONE MOMENT IN TIME: On May 16 Arista is scheduled to issue **Whitney Houston's** two-disc set, "Whitney: The Greatest Hits" (for a complete track listing, see Newsline, Billboard, April 22). The collection will be preceded, on Tuesday (25), by "Whitney: The Unreleased Mixes."

Comprising four 12-inches, for a total of eight remixes (in all their extended glory!), the special collectors' boxed set prominently shines the spotlight on one of clubland's reigning divas.

Highlights include such commercially unavailable (and much sought-after) restructurings as **Jellybean & David Morales'** 1987 Classic Underground mix of "Love Will Save The Day," **the Dronez's** Club mix of "I'm Your Baby Tonight," **David Morales'** Emotional Club mix of "So Emotional," and **Junior Vasquez's** Club mixes of "How Will I Know" and "Greatest Love Of All."

Making its debut is the **Club 69** mix of "Greatest Love Of All," which was done specifically for this boxed set and which is *not* included on the two-disc greatest-hits collection.

CROSSING OVER: At 12 a.m. EST on Saturday (29), the Volvo-sponsored "World Beat," the weekly global music show broadcast on CNN, will devote a 30-minute episode to the electronica movement.

Co-hosted by **Serena Yang** and **Bruno del Granado,** "World Beat's" electronica special includes commentaries from DJs, producers, and remixers, including **William Orbit, Moby, Roni Size, Josh Wink, Sasha,** and **Paul Van Dyk.** Also spotlighted is an exclusive interview with **Fatboy Slim.**

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Cancellations must be received in writing. Cancellations received before June 16 are subject to a $150 administrative fee. No refunds will be issued after June 16.

Has There Been 'Murder On Music Row'? Key Players Speak Out

BY DEBORAH EVANS PRICE

NASHVILLE—The longstanding debate over traditional country music vs. pop seems to be reaching a crescendo these days, as George Strait and Alan Jackson cling to Billboard's Hot Country Singles & Tracks chart with the controversial album cut "Murder On Music Row."

The song was penned by Larry Cordle, leader of the venerable bluegrass outfit Lonesome Standard Time, and writer/producer Larry Shell. Cordle's version of the song surfaced last year in Nashville when an anonymous copy of the tune wrapped in crime-scene tape was delivered to WKDF (Music City 103) Nashville. Lonnie Napier, executive producer of Carl P. Mayfield's morning show, recalls playing the song and getting immediate response. "Carl thought it had merit and deserved to be played," he says. "People were blown away when they heard it."

In the weeks that followed, Napier says, the song drew "thousands" of comments on the station's Web site and request lines. Mayfield proceeded to appoint Waylon Jennings a detective to investigate the "murder."



PAISLEY

Later recorded by superstars Strait and Jackson for Strait's "Latest Greatest Straitest Hits" album (MCA Nashville), the song, although never released as a single, has been generating both airplay and controversy, thanks to lyrics about how Music Row killed country music in favor of pop. The song even aims a few direct shots at radio.

Everyone seems to have strong opinions on the case. Billboard talked to key players on and off Music Row and posed these questions: Has traditional country music been murdered, and if so, who's to blame?

Brad Paisley: "I don't think it's been murdered. I think somebody had stuck it away in a closet or locked it in a cell somewhere, and it's awaiting execution at this point [laughs]. That's how I see it. And it's up to us to get it paroled."

Joe Galante, chairman, RCA Label Group: "In each decade, the definition of 'traditional' would change. I believe you still have singers and songs that are traditional for this decade. If you compare our music to what is really pop, you will hear and feel the difference. Our songs are still about adults and their joys, hopes, dreams, and sorrows. The heart and soul are still in the music. It hasn't been murdered, but it has changed with the audience



GALANTE

(Continued on page 60)

Milsap Makes Virgin Debut With A Two-Disc Set Of 40 No. 1 Hits

BY JIM BESSMAN

NEW YORK—Ronnie Milsap's Virgin Records debut, "40 No. 1 Hits," is largely self-explanatory.

The two-disc set, due June 6, contains the original versions of Milsap's 40 chart-toppers, spanning 1974's "Pure Love" to 1990's "Since I Don't Have You." It also includes two new tracks, "Livin' On Love" and the first single, "Time, Love And Money," both produced by Virgin president/CEO Scott Hendricks.

"I've known Scott since I first came to town [from Memphis in 1972], when he worked on my big string sessions," says Milsap, who's been away from the recording scene since releasing "Ronnie Milsap Sings His Best Hits For Capitol Records," a 1996 rerecording of 10 hits. "I tried some things with other folks around town since, but I never found the chemistry that I have with Scott."



MILSAP

Milsap realized, though, that he was going up against his past glories—most of which came during his lengthy stint with RCA.

"You're always competing with yourself and trying to come up with something different that still has some identification with who you are," he says. "People say, 'Why don't you do classic country or R&B or anything you want?' But like everything else, it really comes down to being marketable. You've got to make something that connects with people that they want to go out and buy."

According to Virgin Records Nashville executive VP/GM Van Fletcher, when the label started up, one goal was to sign a "heritage" artist who was "under-served" at retail.

"He's very distinctive and had a tremendous amount of success—and I'd personally seen him in concert several times, and he was awesome," says Fletcher. "He'd won all the awards you could win. So we talked about putting a package together and realized he had 40 No. 1 hits—more than many other great artists."

Indeed, as Virgin's "40 No. 1 Hits" CD advance package proclaims, Milsap beats out everyone from Merle Haggard to Vince Gill in the chart-topper department. "I went out and bought an earlier [hits] package to see if they stood the test of time, and it stayed in my CD player for a month," says Fletcher.

"I saw the good job Mercury Nashville did with the Hank Williams catalog," he adds, "so we decided to do it right—remastering the songs, getting extensive liner notes, and pricing it right [$24.98 suggested retail]."

But Fletcher and Hendricks also wanted to include a new song or two—which was fine by Milsap. "The new songs satisfy a need," Milsap says. "They go in a new direction, but folks still know it's me. I haven't been on radio for a while—and understand that. So I [wanted to] try and reinvent myself and drag myself into the new millennium."

That the venerable artist succeeded is affirmed by "huge fan" Mandy McCormack, former assistant PD and music director at KZLA Los Angeles, who says that "Time, Love And Money" "sounds real fresh and progressive." She adds, "Vocally, he hasn't changed but just gotten better."

Milsap, who in the mid-'60s recorded as a soul-styled artist for Scepter Records, notes that the new single is "country-flavored and pretty hooky," compared with the more R&B-tinged "Livin' On Love." Although he enjoyed some pop crossover success in the late '70s with hits like "It Was Almost Like A Song," he is happy now to "work within the country format, where I've had most of my success."

To this end, Virgin is starting a "secondary rural radio push" for the single the second week of May and is going to mainstream country in the middle of June, says Fletcher, calling the promotional approach a "grassroots working-from-the-bottom-type push." Milsap will do a satellite radio tour and a direct-response TV campaign that will run on TNN and other outlets in May. The label is also working on Web site promotions.

Milsap, who is managed by Gold Mountain's Burt Stein and booked by Buddy Lee Attractions, will return to the Fan Fair and Grand Ole Opry stages in Nashville in June.

MusicCountry.com To Sponsor Dixie Chicks Tour; ACM Announces Awards

Nashville Scene™

by Phyllis Stark



READY TO FLY: Gaylord Digital rolled out the first phase of its new country music site, MusicCountry.com, by announcing the site's title sponsorship of **Dixie Chicks'** Fly tour (Billboard, April 22). The site currently contains the official Fly tour Web site but will evolve into a full-service site in June similar to Country.com and CountryCool.com. Sister site One-Country.com will be launched as a country music search engine. MusicCountry.com will be promoted with a major outdoor advertising campaign and radio and Internet promotions. The site will also provide coverage of Fan Fair and the Country Music Assn. Awards. More details will be announced in June.

Speaking of the Chicks, in the extensive TV campaign being used to promote the Fly tour, group members are seen practicing banjo-smashing, trashing hotel rooms, pumping gas in their own limo, mistaking a bidet in a fancy hotel bathroom for a water fountain, and strolling through a hotel lobby like supermodels. Radio spots include behind-the-scenes commentary from limo drivers and caterers.

O BROTHER: Filmmakers **Joel** and **Ethan Coen** will host a concert May 24 at Nashville's Ryman Auditorium featuring music from their new film, "O Brother, Where Art Thou?," due in October. Soundtrack producer **T Bone Burnett** will co-host the show, which will feature **the Cox Family, the Fairfield Four, Emmylou Harris, John Hartford, Alison Krauss, Ralph Stanley, Gillian Welch, the Whites,** and others. Filmmaker **D.A. Pennebaker** will be on hand to document the concert. The film, which stars **George Clooney, John Goodman, Holly Hunter,** and **John Turturro,** is loosely based on **Homer's** "Odyssey." Among the Nashville artists appearing in the film are members of the Fairfield Four, the Whites, **Jerry Douglas,** and Welch. The soundtrack will be released on Mercury Nashville.

ON THE ROW: As expected, Arista/Nashville will become an imprint of the RCA Label Group (RLG) effective July 1. Arista will continue to have a separate promotion and artist development staff, but other label functions will be handled by the current RLG staff under the direction of chairman **Joe Galante.** No word at press time how many jobs would be cut.

Audium Entertainment has inked a deal with the Country Music Foundation (CMF) to distribute about 10 CMF albums a year, including reissues, compilations, and live albums, some culled from the CMF's archives. The first four albums are expected in the fall.

Mercury Records moves into the MCA Music Publishing building at 54 Music Square East effective Friday (28).

Adam McKeown joins Gaylord Entertainment's songs.com as special projects coordinator. He previously worked for Sony Music Nashville.

ACM WINNERS: **Buck Owens'** KUZZ Bakersfield, Calif., is the Academy of Country Music's (ACM) newly named radio station of the year. KMLE Phoenix APD/music director/midday host **Jon "Dusty Chandler" Allen** is named ACM's DJ of the year. Gibson's Caffe Milano in Nashville was named country nightclub of the year. Boulder Station in Las Vegas was named casino of the year. **Randy Wright** of Nashville-based Integrity Events wins in the talent buyer/promoter of the year category. All five are first-time winners. They were chosen by the ACM's voting membership and will be honored during the televised ACM Awards show May 3 on CBS. Winners were also announced in the instrumentalist categories. They are **Glenn Worf** (bass), **Eddie Bayers** (drums), **Stuart Duncan** (fiddle), **Brent Mason** (guitar), **John Hobbs** and **Hargus Robbins** (tied in the keyboard category), dobro player **Jerry Douglas** (specialty instruments), and **Jay Dee Maness** (steel guitar).

ARTIST NEWS: **Randy Travis** kicks off a tour in support of his latest album, "A Man Ain't Made Of Stone," June 21 in Sault Ste. Marie, Mich. The tour wraps Oct. 28 in Biloxi, Miss.

The Mavericks drummer **Paul Deakin** is recuperating from successful heart-valve-replacement surgery April 12. The operation was necessitated by a birth defect. He will return to the band after about eight weeks of recovery.

Wynonna, Asleep At The Wheel, Jo Dee Messina, and **Chad Brock** are scheduled to play Sept. 8-9 at Switzerland's Gstaad Festival.

Billboard TOP COUNTRY ALBUMS™

APRIL 29, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	1	33	**DIXIE CHICKS** ▲[1] MONUMENT 69678/SONY (11.98 EQ/17.98) 22 weeks at No. 1	FLY	1
				◄ Greatest Gainer ►		
(2)	2	3	23	**FAITH HILL** ▲ WARNER BROS. 47373/WRN (11.98/18.98)	BREATHE	1
3	3	2	6	**GEORGE STRAIT** ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
4	5	5	128	**SHANIA TWAIN** ◆[11] MERCURY 536003 (12.98/18.98)	COME ON OVER	1
5	4	4	3	**TRISHA YEARWOOD** MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
6	6	6	46	**LONESTAR** ▲[3] BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
7	7	7	116	**DIXIE CHICKS** ▲[7] MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
6	8	8	50	**TIM MCGRAW** ▲[7] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
(9)	9	10	24	**TOBY KEITH** DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
10	10	11	49	**KENNY ROGERS** ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
11	11	9	49	**SHEDAISY** ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
12	12	12	25	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
13	15	14	59	**KENNY CHESNEY** ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
14	14	13	14	**MARK WILLS** ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
15	17	16	34	**CLAY WALKER** GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
16	16	15	31	**MARTINA MCBRIDE** ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
(17)	16	17	21	**REBA MCENTIRE** ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
16	13	—	2	**THE WILKINSONS** GIANT 24736/WARNER BROS. (11.98/17.98) HS	HERE AND NOW	13
(19)	19	27	25	**GARY ALLAN** MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
(20)	20	20	45	**ANDY GRIGGS** RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
21	22	21	104	**FAITH HILL** ▲[1] WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
(22)	25	25	46	**BRAD PAISLEY** ● ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
23	17	17	25	**LEANN RIMES** ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
24	27	24	29	**CLINT BLACK** ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	1
25	24	22	54	**MONTGOMERY GENTRY** ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	13
26	26	25	17	**WYNONNA** CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
27	23	26	25	**ANNE MURRAY** STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	1
28	30	31	17	**GARTH BROOKS** ◆[12] CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
29	29	28	17	**TRACY LAWRENCE** ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	5
30	31	30	12	**ALECIA ELLIOTT** MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	16
(31)	34	33	24	**TY HERNDON** EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
32	31	29	48	**CHELY WRIGHT** ● MCA NASHVILLE 170052 (11.98/17.98) HS	SINGLE WHITE FEMALE	18
				◄ Hot Shot Debut ►		
(33)	NEW ▶		1	**CLAY DAVIDSON** VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
34	29	25	50	**JESSICA ANDREWS** DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
35	34	34	8	**PHIL VASSAR** ARISTA NASHVILLE 18891 (10.98/16.98) HS	PHIL VASSAR	23
36	35	32	100	**SOUNDTRACK** ▲[2] CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
(37)	41	48	11	**KEITH URBAN** CAPITOL 97591 (10.98/16.98)	KEITH URBAN	37
38	39	—	2	**VARIOUS ARTISTS** TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	38
(39)	44	41	45	**CHRIS LEDOUX** CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
40	38	37	43	**GEORGE JONES** ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
41	36	—	2	**VARIOUS ARTISTS** TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
42	37	—	2	**VARIOUS ARTISTS** TIME LIFE 18436 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
43	43	40	75	**TOBY KEITH** ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
(44)	50	45	24	**TRACE ADKINS** CAPITOL 96618 (10.98/16.98)	MORE...	9
(45)	52	42	88	**WILLIE NELSON** LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
46	40	39	54	**JOHNNY CASH** COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
47	48	47	48	**DWIGHT YOAKAM** REPRISE 47385/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
48	47	36	37	**ALISON KRAUSS** ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
49	42	35	8	**LORRIE MORGAN** BNA 67792/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION	21
50	51	44	26	**ROY D. MERCER** [illegible] (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
51	53	38	102	**MARK WILLS** ▲ MERCURY 536317 (11.98/17.98) HS	WISH YOU WERE HERE	8
52	49	46	86	**ALABAMA** ▲[1] [illegible] (9.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
53	45	43	3	**JOHN BERRY** CAPITOL 24740 (10.98/16.98)	GREATEST HITS	43
54	54	52	27	**JEFF FOXWORTHY** WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
(55)	59	53	30	**BROOKS & DUNN** ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
(56)	64	60	56	**TRACY LAWRENCE** ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
57	57	49	6	**JENNIFER DAY** BNA 67799/RLG (10.98/16.98) HS	THE FUN OF YOUR LOVE	36
58	56	50	59	**GEORGE STRAIT** ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
(59)	70	64	47	**MARY CHAPIN CARPENTER** COLUMBIA 69713 (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
(60)	72	58	85	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
61	60	51	34	**ASLEEP AT THE WHEEL** DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
62	58	54	30	**YANKEE GREY** MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
63	71	65	54	**TRACY BYRD** MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
64	55	63	50	**MERLE HAGGARD** LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
65	46	—	2	**BR5-49** ARISTA NASHVILLE 18909 (10.98/16.98)	COAST TO COAST	46
66	63	56	24	**VARIOUS ARTISTS** UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
67	62	62	55	**GEORGE JONES** EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
68	67	69	3	**MERLE HAGGARD** SMITH MUSIC GROUP 5000/ECLIPSE (15.98 CD)	LIVE AT BILLY BOB'S TEXAS	61
69	73	61	92	**VARIOUS ARTISTS** ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	18
70	68	59	90	**CLAY WALKER** ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
(71)	75	66	14	**MINDY MCCREADY** BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
72	65	65	31	**JOHN PRINE** OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
73	67	67	3	**HANK WILLIAMS III** CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
74	69	57	9	**TRAVIS TRITT** WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50
(75)	RE-ENTRY		28	**SAWYER BROWN** CURB 77902 (10.98/16.98)	DRIVE ME WILD	10

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums™

APRIL 29, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
8	3	**JO DEE MESSINA** ▲[2] CURB 77904 (10.98/16.98) 5 weeks at No. 1	I'M ALRIGHT	109
3	3	**BROOKS & DUNN** ▲[2] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	135
3	3	**TIM MCGRAW** ▲[4] CURB 77886 (10.98/16.98)	EVERYWHERE	150
8	8	**HANK WILLIAMS JR.** ▲[4] CURB 77635 (6.98/9.98)	GREATEST HITS, VOL. 1	306
5	3	**PATSY CLINE** ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	70
6	6	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	234
3	3	**SHANIA TWAIN** ◆[11] MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	271
8	8	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	95
8	3	**TRISHA YEARWOOD** ▲[3] MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	136
10	11	**MARTINA MCBRIDE** ▲[2] RCA 67516/RLG (10.98/16.98)	EVOLUTION	138
11	10	**TIM MCGRAW** ▲[3] CURB 77650 (9.98/15.98)	NOT A MOMENT TOO SOON	316
12	—	**THE JUDDS** CURB 77965 (7.98/11.98)	NUMBER ONE HITS	6
13	13	**CHARLIE DANIELS** ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	272
14	17	**GARTH BROOKS** ◆ CAPITOL 29689 (10.98/15.98)	THE HITS	243
19	19	**PATSY CLINE** ▲[8] MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	682
19	48	**ALISON KRAUSS** ▲ ROUNDER 610325*/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	183
17	17	**WILLIE NELSON** ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	290
18	19	**LEANN RIMES** ▲[4] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	133
19	19	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)	384
20	19	**VINCE GILL** ▲[4] MCA NASHVILLE 111047 (11.98/17.98)	WHEN LOVE FINDS YOU	288
23	19	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	512
22	22	**VINCE GILL** ▲[2] MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	201
23	23	**JOHN MICHAEL MONTGOMERY** ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	124
24	21	**TRAVIS TRITT** ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	221
25	25	**KENNY ROGERS** ▲[4] CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	209

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999 Billboard/BPI Communications and SoundScan, Inc.

COUNTRY ★★★★★★★★★★★★★ CORNER™



by Wade Jessen

LET THERE BE COUNTRY: Regardless of which side of the fence you might be on in the highly publicized "Murder On Music Row" issue (see story, page 58), it's a cold hard fact that the **George Strait** and **Alan Jackson** duet is now officially the highest-charting nonseasonal album cut (not available in any retail single configuration or released as a promotional single to radio during a chart run) to appear on Hot Country Singles & Tracks in the Broadcast Data Systems era, which began with the Jan. 20, 1990, issue. That benchmark was previously held by **Garth Brooks'** "Belleau Wood," which rose to No. 41 in the Jan. 10, 1998, Billboard.

"Murder" clings stubbornly to its top 40 status and rises 39-38 despite a decline of 75 detections.

Industry debate aside, the most compelling aspect of the "Murder On Music Row" situation is how truly out of character it is for country programmers to show this much support for a song that isn't anywhere to be found on a promotion department's agenda. MCA Nashville promotion VP **David Haley** tells Country Corner that the track will definitely not be issued as a radio single. Although it would seem that the ultra-traditional country theme would make "Murder" a likely candidate for the 7-inch vinyl configuration, another label source says that "no decision has been made" on that matter. Unfortunately, it looks as though the back-road juke joints and singles collectors might have to sit this dance out.

Much of the history of "Murder On Music Row" will undoubtedly be written following the May 3 Academy of Country Music Awards show, where Strait and Jackson are expected to perform the song to open the CBS telecast. The "morning after" audience demand for the song could spark a resurgence of radio play, and programmers who have opted to sit on the sidelines could be compelled to reconsider. One way or another, traditional country sentiments will be running wide open on the show, which will also feature **George Jones** performing the Grammy-winning "Choices" in its entirety. You may recall that Jones didn't attend the Country Music Assn. Awards last fall because the organization refused to allow a full-length performance of the song.

As the country music industry and the radio programmers who help shape its ultimate public destiny struggle to redefine the music and keep it commercially viable, "Murder On Music Row" has already been tabbed as the modern anthem for Nashville's struggle over style. As one veteran performer once quipped to a big-city reporter, "I don't know how to tell you what country music *is*, but I know it when I *hear* it."

LEAD HORSE: On Top Country Albums, Hot Shot Debut honors are handed to **Clay Davidson's** "Unconditional" (Virgin), which opens at No. 33 with more than 3,500 units. The lead single and title track from Davidson's debut set gains 185 detections to bullet at No. 18 on Hot Country Singles & Tracks, with airplay at 155 monitored signals.

On Top Country Singles Sales, "Unconditional" scans 3,000 units to finish at No. 9.

HAS THERE BEEN 'MURDER ON MUSIC ROW'? KEY PLAYERS SPEAK OUT

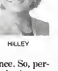
(Continued from page 58)

tastes."

Charlie Daniels: "I don't believe that traditional country is dead. I just think it's being held captive by an industry which seems to be bent on self-destruction. It's very obvious that the people who consult radio don't get past their telephones when they do their research. There are people from coast to coast who are saying, 'I just can't listen to country radio anymore.'

"Not that there's anything wrong with their formats; they're just not broad enough," Daniels says. "Country music has become much too big for just one format. If it is to survive, somebody has got to start playing some more music, get on back to the roots, so to speak."

Donna Hilley, president/CEO, Sony/ATV Tree Publishing: "I don't think it's dead or that anybody has killed it. I think every decade everything changes, including music. It's just as in life—nothing stays the same. Music is cyclic, and country music is enjoying some of the greatest successes we have ever had, i.e., Garth, Shania, Dixie Chicks, Faith, and Martina. Who is to say these acts are not country? I certainly feel they are, but they have a broad range of acceptance. So, perhaps definitions are changing in country music, but it certainly is not dying.



HILLEY

"It is all about perception," Hilley continues. "For example, if you used the word 'grass' 30 years ago, it was about something on your lawn that you walked on and played in. Today that same word could have a different meaning, but there is still grass."

Allen Butler, president, Sony Music Nashville: "We have not murdered country music at all. There's still great country music on the radio. There are still artists being signed every day in this town that are traditional country acts, but it has become a little more difficult to get some of that music, especially by newer artists, on the radio.

"The artists that come in here now are all in their 20s, and some of them have a great respect for traditional country music," Butler says. "Fortunately or unfortunately, depending on how you want to look at it, a lot of these kids have grown up with many different musical influences, which of course impacts how they make their own music.



BUTLER

"It's nothing for a new artist to say their musical influences are Alan Jackson, George Jones, and also artists in pop music," he says. "People don't just listen to one kind of music anymore. They push buttons and listen to whatever they like. Consequently, music has a lot of different flavors to it right now. You can argue that's good or bad. Some people think it's not good. Others think it takes us to a broader audience."

Scott Lindy, PD of WPOC Baltimore: "We decided not to play ["Murder"] for the lyrical content. We also decided not to run any liners that say, 'We're screwing all of the artists you love, and we want to be taken off the air for being so lame!' This song, a bitter tale of hanging on to the past, is good for no one. How do you think the major country acts of the '50s and '60s felt when Hag, Waylon, and Conway pushed them off the radio? Get a grip, people. Times move on, and so does our format.

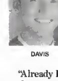
"If country radio had the equivalent format that rock does in classic rock, or that pop does with the oldies format, everyone would stop bitchin'," Lindy says. "The fact is, I love Merle, Waylon, Conway, and most of the heroes of that era, but my job is to get ratings. Those songs and artists will drop our ratings in two [Arbitron] books."

Mike Curb, CEO, Curb Records: "I don't think country music has been killed. I think it is one hit record away from re-emerging."

Connie Bradley, ASCAP senior VP: "I don't think traditional country music has been murdered. Life is all about change. Nothing stays the same, including music. With acts such as George Jones, George Strait, Alan Jackson, and Lee Ann Womack, traditional country will always be represented well."

Kyle Young, executive director, Country Music Hall of Fame: "Like songs about the Vietnam War or unfaithful spouses, 'Murder On Music Row' is the kind of social commentary that has colored the country music continuum since the beginning. The tension between 'traditional' and what at the moment is defined as 'not traditional' has also been there from the beginning. And, whichever way the wind blows, the 'Grand Ole Opry' is still on the radio every Saturday night."

Darren Davis, PD at KIKK (Young Country) Houston: "I wouldn't play that song if it was No. 1 in the country 17 weeks in a row, because all I play on this station is songs from the last two years. We don't play anything older than 1998. Wouldn't it be hypocritical of me to put on a song, no matter who's singing it—I don't care if the pope is singing it—that makes fun of everything that this station is all about? That's a song that's never going to see the light of day here.



DAVIS

"Already I've gotten E-mails from as far away as Sweden," Davis says. "How they found out I'm not playing it, I don't know . . . I've gotten the most livid E-mails saying bastards like me are what has killed country music and they are going to report my form of radio piracy to the FCC. Country music has been the slowest-evolving format of any music format, always with an urge to cling to 20 years ago, and it hasn't done the format any favors. That's why it's had its problems over the last several years."

Next issue in part two, we'll hear from Mercury Nashville president Luke Lewis, EMI Music Publishing Nashville executive VP/GM Gary Overton, Lee Ann Womack, MCA Nashville chairman Bruce Hinton, and others.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

41 **800 POUND JESUS** (Illegal, BMI/Yo Man, BMI)
44 **ALMOST DOESN'T COUNT** (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuiti L.A., ASCAP) HL/WBM
19 **ANOTHER NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
23 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
7 **BEEN THERE** (Blackened, BMI/Steve Wariner, BMI) WBM
1 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
63 **BLUE COLLAR DOLLAR** (Max Laffs, BMI/Twin Spurs, BMI/You Scream, BMI/Boo-N-Bing, BMI/For Ice Cream, ASCAP/There's One, ASCAP/CMI, BMI)
57 **BLUE MOON** (Acrynon, BMI/WCR, BMI)
55 **THE BLUES MAN** (Bocephus, BMI) HL
74 **BREATHLESS** (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL/WBM
4 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL
5 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
9 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
46 **CHANGE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis, BMI/Estes Park, BMI) HL/WBM
12 **COULDN'T LAST A MOMENT** (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
17 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
54 **DO I LOVE YOU ENOUGH** (Of Music, ASCAP/The Music Palas, ASCAP)
58 **DO WHAT YOU GOTTA DO** (Almo, ASCAP/Craftworks, ASCAP) WBM
35 **FAITH IN YOU** (Steve Wariner, BMI/Mr Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM
66 **FALLIN' NEVER FELT SO GOOD** (Universal-MCA, ASCAP/WB, ASCAP) WBM
26 **FLOWERS ON THE WALL** (Wallflower, BMI/Copyright Management International, BMI)
43 **FOREVER WORKS FOR ME** (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM
13 **GOODBYE EARL** (EMI Blackwood, BMI/Rising Gorge, BMI) HL
56 **GROW YOUNG WITH YOU** (Song Matters, ASCAP/Famous, ASCAP) HL/WBM
59 **HONEY I DO** (Sony/ATV Tree, BMI/SDC, BMI/Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI) HL
2 **HOW DO YOU LIKE ME NOW?!** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
62 **IF YOU CAN** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL
29 **I HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
24 **I'LL BE** (Realsongs, ASCAP) WBM
48 **I NEED YOU** (Anose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/JesKar, ASCAP) HL
42 **I NEED YOU ALL THE TIME** (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL
68 **IT MUST BE LOVE** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP)
34 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
16 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
65 **I'VE FORGOTTEN HOW YOU FEEL** (Miss Surrett, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
51 **I WILL...BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
45 **JIMMY'S GOT A GIRLFRIEND** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
36 **JUST BECAUSE SHE LIVES THERE** (Sony/ATV Cross Keys, ASCAP) HL
67 **KISS ME NOW** (Mark Spiro, BMI/Hidden Words, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM
10 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
25 **LET'S MAKE SURE WE KISS GOODBYE** (Vinny Mae, BMI) WBM
72 **A LITTLE LEFT OF CENTER** (Island Bound, ASCAP/Famous, ASCAP/Lightwoodknot, BMI/Ensign, BMI) HL
3 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
47 **LOVE, YOU AIN'T SEEN THE LAST OF ME** (W.B.M., SESAC) WBM
50 **LOVIN' YOU AGAINST MY WILL** (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
22 **ME NEITHER** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
21 **MORE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Del ASCAP) WBM
38 **MURDER ON MUSIC ROW** (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)
14 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
69 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
27 **NO MERCY** (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
64 **OUT HERE IN THE WATER** (Rebecca Lynn Howard, ASCAP/Tennessee Colonel, ASCAP/Mopan River, ASCAP/ICG, ASCAP/WB, ASCAP/Tractor Tracks, BMI/Pop-A-Wheelie, ASCAP/Big Red Tractor, ASCAP) WBM
26 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
20 **REAL LIVE WOMAN** (Cryner Way To The Bank, SESAC/Child Bride, SESAC)
75 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI) HL
70 **ROCK THIS COUNTRY!** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
61 **SELF MADE MAN** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
53 **SHE AIN'T THE GIRL FOR YOU** (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM
6 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
30 **SOME THINGS NEVER CHANGE** (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL
39 **SOMETHING TO WRITE HOME ABOUT** (Stewart Warner, BMI/Triple Shoes, BMI/Acuff-Rose, BMI) HL
31 **STUCK IN LOVE** (Gary Nicholson, ASCAP/King Lizard, BMI)
49 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
60 **TROUBLE WITH ANGELS** (Songs Of Universal, BMI) WBM
18 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
6 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
40 **WHAT ABOUT NOW** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
11 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
71 **WHEN YOU LOVE ME** (For Ice Cream, ASCAP/Sir Rushalot, ASCAP/There's One, ASCAP/Starstruck Angel, BMI/Malloy's Toys, BMI) HL
37 **WHEN YOU NEED MY LOVE** (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL
15 **YES!** (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL/WBM
73 **YOU AIN'T HURT NOTHIN' YET** (Might Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP) HL
52 **YOU ARE** (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM
33 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Showbilly, BMI) HL
32 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessiree Bob, ASCAP) CLM/HL

Billboard® HOT COUNTRY SINGLES & TRACKS™

APRIL 29, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 156 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER) / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	PEAK POSITION
				◄ No. 1 ►		
1	2	2	18	**THE BEST DAY** 2 weeks at No. 1 T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON) (V) MCA NASHVILLE 172147	GEORGE STRAIT	2
2	2	1	24	**HOW DO YOU LIKE ME NOW?!** J.STROUD,T.KEITH,T.KEITH,C.CANNON) (V) DREAMWORKS 459041 †	TOBY KEITH	1
3	1	4	27	**LOVE'S THE ONLY HOUSE** M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.CASON) (V) RCA 65933 †	MARTINA MCBRIDE	3
(4)	4	1	27	**BUY ME A ROSE** KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN K.ROGERS,B.MAHER,J.MCKELL (J.FUNK,E.HICKENLOOPER) DREAMCATCHER ALBUM CUT †		4
(5)	9	9	27	**CARLENE** B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE) ARISTA NASHVILLE ALBUM CUT †	PHIL VASSAR	9
(6)	8	8	17	**THE WAY YOU LOVE ME** B.GALLIMORE,T.HILL (K.FOLLESE,M.DULANEY) WARNER BROS. ALBUM CUT/WRN	FAITH HILL	6
(7)	7	5	16	**BEEN THERE** CLINT BLACK WITH STEVE WARINER C.BLACK (C.BLACK,K.S.WARINER) (V) RCA 65966 †		5
(8)	9	9	18	**SHE'S MORE** D.MALLOY,J.S.SMITH (L.HENGBER,R.CROSBY) (V) RCA 65936 †	ANDY GRIGGS	8
(9)	13	18	20	**THE CHAIN OF LOVE** D.JOHNSON,C.WALKER (J.BARNETT,R.LEE) GIANT ALBUM CUT †	CLAY WALKER	9
10	4	3	26	**LESSONS LEARNED** T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE) ATLANTIC ALBUM CUT †	TRACY LAWRENCE	3
(11)	12	14	15	**WHAT I NEED TO DO** B.CANNON,N.WILSON (B.LUTHER,T.DAMPHIER) (V) BNA 65964	KENNY CHESNEY	11
(12)	15	17	13	**COULDN'T LAST A MOMENT** O.HUFF,C.RAYE (D.WELLS,J.UTLEY) (C) (D) (V) EPIC 79353 †	COLLIN RAYE	12
13	14	15	30	**GOODBYE EARL** B.CHANCEY,P.WORLEY (D.LINDE) (C) (D) (V) MONUMENT 79352 †	DIXIE CHICKS	13
14	10	10	32	**MY BEST FRIEND** B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER) CURB ALBUM CUT	TIM MCGRAW	1
(15)	19	25	11	**YES!** N.WILSON,B.CANNON (C.BROCK,S.SMITH,J.COLLINS) (C) (D) (V) WARNER BROS. 16876/WRN †	CHAD BROCK	15
16	11	12	30	**IT WAS** T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT) (V) MCA NASHVILLE 172113 †	CHELY WRIGHT	11
17	16	13	34	**COWBOY TAKE ME AWAY** B.CHANCEY,P.WORLEY (M.SEIGEL,M.HUMMON) (V) MONUMENT 79352 †	DIXIE CHICKS	1
(18)	18	26	16	**UNCONDITIONAL** S.HENDRICKS,J.COLE (L.HENGBER,D.BRYANT,R.RUTHERFORD) CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †		18
				◄ AIRPOWER ►		
(19)	22	23	16	**ANOTHER NINE MINUTES** R.L.ORRALL,J.LEE (T.DOUGLAS,B.CRAIN,T.RUPPERT) YANKEE GREY MONUMENT ALBUM CUT †		19
20	17	16	16	**REAL LIVE WOMAN** G.FUNDIS,T.YEARWOOD (B.GRYNER) TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †		16
(21)	21	24	14	**MORE** T.BRUCE (T.MCHUGH,D.GRAY) TRACE ADKINS (V) CAPITOL 38701 †		21
(22)	23	27	12	**ME NEITHER** F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS) BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †		22
23	24	21	26	**BACK AT ONE** C.CHAMBERLAIN (B.MCKNIGHT) MARK WILLS (V) MERCURY 562530 †		2
(24)	26	31	7	**I'LL BE** T.BROWN,R.MCENTIRE (D.WARREN) REBA MCENTIRE (V) MCA NASHVILLE 172143 †		24
25	20	22	14	**LET'S MAKE SURE WE KISS GOODBYE** T.BROWN (V.GILL) VINCE GILL (V) MCA NASHVILLE 172148		20
(26)	28	30	9	**PRAYIN' FOR DAYLIGHT** M.BRIGHT,M.WILLIAMS (S.BOGARD,R.GILES) RASCAL FLATTS LYRIC STREET ALBUM CUT †		26
(27)	27	27	15	**NO MERCY** J.SCAIFE (D.MORGAN,T.CERNEY,S.A.DAVIS) TY HERNDON (C) (D) (V) EPIC 79345 †		27
(28)	29	33	15	**FLOWERS ON THE WALL** K.STEGALL (L.DEWITT) ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †		27
(29)	32	36	9	**I HOPE YOU DANCE** LEE ANN WOMACK WITH SONS OF THE DESERT M.WRIGHT,M.D.SANDERS,T.SILLERS) (V) MCA NASHVILLE 172156 †		27
(30)	36	47	9	**SOME THINGS NEVER CHANGE** J.STROUD,B.GALLIMORE,T.MCGRAW (B.CHISLER,W.ALDRIDGE) TIM MCGRAW CURB ALBUM CUT		30
(31)	30	30	9	**STUCK IN LOVE** G.NICHOLSON (G.NICHOLSON,K.PATTON) THE JUDDS CURB ALBUM CUT/MERCURY		30
(32)	10	32	10	**YOUR EVERYTHING** M.ROLLINGS,K.URBAN (C.LINDSEY,B.REGAN) KEITH URBAN (V) CAPITOL 58847 †		10
(33)	33	41	7	**YOU'LL ALWAYS BE LOVED BY ME** B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE) BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13196		33
(34)	34	38	27	**IT'S ALWAYS SOMETHIN'** D.COOK,L.WILSON (M.GREEN,A.MAYO) JOE DIFFIE EPIC ALBUM CUT †		10
(35)	41	60	7	**FAITH IN YOU** S.WARINER (S.WARINER,B.ANDERSON) STEVE WARINER (V) CAPITOL 58848 †		36
36	38	38	27	**JUST BECAUSE SHE LIVES THERE** J.TAYLOR (D.DODSON,B.LAWSON) CHALEE TENNISON ASYLUM ALBUM CUT/WRN †		38
(37)	44	51	5	**WHEN YOU NEED MY LOVE** J.STROUD,F.ROGERS (D.WORLEY,W.VARBLE) DARRYL WORLEY DREAMWORKS ALBUM CUT †		37
38	39	42	8	**MURDER ON MUSIC ROW** T.BROWN,G.STRAIT (L.CORDLE,L.SHELL) GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT		38
(39)	43	45	27	**SOMETHING TO WRITE HOME ABOUT** B.CANNON,N.WILSON (C.MORGAN,T.RAMEY) CRAIG MORGAN ATLANTIC ALBUM CUT †		39
(40)	56	60	9	**WHAT ABOUT NOW** D.HUFF (A.SMITH,A.DARKER,P.HARBIN) LONESTAR BNA ALBUM CUT		40
41	10	44	10	**800 POUND JESUS** M.A.MILLER,M.MCANALLY (B.MADDOX,P.W.THORN) SAWYER BROWN CURB ALBUM CUT †		40
41	41	46	9	**I NEED YOU ALL THE TIME** B.HUFF,BLACKHAWK (P.BUNCH,J.PRICE,S.TEETERS) BLACKHAWK ARISTA NASHVILLE ALBUM CUT †		41
(43)	27	45	7	**FOREVER WORKS FOR ME** E.SEAY,J.HOBBS (R.GILES,S.BOGARD) NEAL MCCOY GIANT ALBUM CUT		43
(44)	45	68	9	**ALMOST DOESN'T COUNT** C.CHAMBERLAIN (S.PEIKEN,G.ROCHE) MARK WILLS MERCURY ALBUM CUT †		44
45	36	37	16	**JIMMY'S GOT A GIRLFRIEND** D.JOHNSON,R.ZAVITSON,T.HASELDEN (A.SMITH,R.HARBIN,R.MCDONALD) THE WILKINSONS (C) (D) (V) GIANT 16887 †		34
(46)	45	48	8	**CHANGE** J.SLATE,M.WRIGHT,SONS OF THE DESERT (C.WISEMAN,M.SELBY) SONS OF THE DESERT (V) MCA NASHVILLE 172156 †		45
(47)	55	63	5	**LOVE, YOU AIN'T SEEN THE LAST OF ME** B.J.WALKER,JR.,T.BYRD (K.FRANCESCHI) TRACY BYRD (V) RCA 60210		47
(48)	58	65	3	**I NEED YOU** B.HARPER,E.DEGARMO,E.LAMBERG,M.CURB (T.LACY,D.MATKOSKY) LEANN RIMES SPARROW SOUNDTRACK CUT/CAPITOL/CURB		48
(49)	51	55	6	**THAT'S THE BEAT OF A HEART** THE WARREN BROTHERS FEATURING SARA EVANS C.FARREN (T.OLSEN,T.HEINTZ) (V) BNA 62013		49
(50)	49	58	5	**LOVIN' YOU AGAINST MY WILL** T.BROWN,M.WRIGHT,J.HARA) GARY ALLAN (V) MCA NASHVILLE 172140 †		49
(51)	52	59	16	**I WILL...BUT** D.HUFF,K.OSBORN,J.DEERE) SHEDAISY LYRIC STREET ALBUM CUT †		51
(52)	50	53	7	**YOU ARE** G.FUNDIS,N.GORDON,W.NANCE,S.DEAN) JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT		50
(53)	57	57	5	**SHE AIN'T THE GIRL FOR YOU** R.FOSTER,IV MELAMED,J.MILLROY THE KINLEYS EPIC ALBUM CUT		53
(54)	59	71	5	**OO I LOVE YOU ENOUGH** D.MALLOY,R.FAGAN,E.PALAS) RICOCHET (C) (D) COLUMBIA 79379		54
55	46	40	11	**THE BLUES MAN** K.STEGALL,H.WILLIAMS,JR.) ALAN JACKSON (V) ARISTA NASHVILLE 13193		37
56	53	52	9	**GROW YOUNG WITH YOU** T.BRUCE,N.HUNUSEY,A.CUNNINGHAM) COLEY MCCABE WITH ANDY GRIGGS (V) RCA 62013 †		50
(57)	69	—	2	**BLUE MOON** W.C.RIMES,(S.LEACH,M.TINNEY) STEVE HOLY (C) (D) (V) CURB 73087		57
58	54	43	18	**DO WHAT YOU GOTTA DO** A.REYNOLDS,(P.FLYNN) GARTH BROOKS (V) CAPITOL 58845		13
(59)	62	72	5	**HONEY I DO** L.GORDY,JR.,R.BENNETT,(S.D.CAMPBELL,A.ANDERSON) OANNI LEIGH (C) (D) MONUMENT 79386 †		59
(60)	71	—	2	**TROUBLE WITH ANGELS** K.STEGALL,K.MATTEA,T.WILSON) KATHY MATTEA MERCURY ALBUM CUT		60
(61)	68	—	2	**SELF MADE MAN** J.SCAIFE (T.KNOWLES,W.VARBLE) MONTGOMERY GENTRY COLUMBIA ALBUM CUT		61
(62)	RE-ENTRY		2	**IF YOU CAN** B.CHANCEY,(J.SWINEA) TAMMY COCHRAN EPIC ALBUM CUT		61
(63)	66	69	3	**BLUE COLLAR DOLLAR** JEFF FOXWORTHY AND BILL ENGVALL FEATURING MARTY STUART D.GRAU,(J.FOXWORTHY,B.ENGVALL,D.GRAU,P.HOWELL) DREAMWORKS ALBUM CUT †		63
64	60	54	10	**OUT HERE IN THE WATER** M.WRIGHT,R.L.HOWARD,R.L.BRIBLE,T.BRUCE) REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 172120 †		54
65	65	62	15	**I'VE FORGOTTEN HOW YOU FEEL** V.GILL (S.ISAACS,K.SEWELL) SONYA ISAACS (C) (D) LYRIC STREET 164038		46
66	61	—	2	**FALLIN' NEVER FELT SO GOOD** M.WRIGHT (S.CAMP,W.SMITH) MARK CHESNUTT (V) MCA NASHVILLE 172162		61
67	63	64	9	**KISS ME NOW** M.SPIRO (M.SPIRO,G.BURR) LILA MCCANN ASYLUM ALBUM CUT/WRN		60
				◄ HOT SHOT DEBUT ►		
(68)	NEW ▶		1	**IT MUST BE LOVE** K.STEGALL (B.MODELL) ALAN JACKSON ARISTA NASHVILLE ALBUM CUT		68
(69)	73	—	9	**MY NEXT THIRTY YEARS** B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR) TIM MCGRAW CURB ALBUM CUT		69
70	10	41	45	**ROCK THIS COUNTRY!** R.J.LANGE (S.TWAIN,R.J.LANGE) SHANIA TWAIN (V) MERCURY 562582 †		30
71	47	70	9	**WHEN YOU LOVE ME** D.MALLOY,T.RUSHLOW,P.HOWELL,D.MALLOY) TIM RUSHLOW ATLANTIC ALBUM CUT †		60
(72)	NEW ▶		1	**A LITTLE LEFT OF CENTER** J.STROUD,B.GALLIMORE,R.TRAVIS (S.D.JONES,B.HENDERSON) RANDY TRAVIS DREAMWORKS ALBUM CUT		72
(73)	NEW ▶		2	**YOU AIN'T HURT NOTHIN' YET** B.CHANCEY,P.WORLEY (A.ANDERSON,B.LAWSON) JOHN ANDERSON EPIC ALBUM CUT		73
(74)	RE-ENTRY		2	**BREATHLESS** J.NIEBANK,T.BRUCE (N.THRASHER,K.SHIVER,K.BLAZY) RIVER ROAD VIRGIN ALBUM CUT		68
(75)	75	—	2	**RIGHT WHERE I NEED TO BE** T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL) GARY ALLAN MCA NASHVILLE ALBUM CUT		75

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

APRIL 29, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
(1)	1	1	11	**BREATHE** WARNER BROS. 16884/WRN 4 weeks at No. 1	FAITH HILL
2	2	2	8	**GOODBYE EARL** ● MONUMENT 79352/SONY	DIXIE CHICKS
3	3	3	11	**AMAZED** ● BNA 65957/RLG	LONESTAR
(4)	4	8	4	**UNBREAKABLE HEART** DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
5	5	5	10	**JIMMY'S GOT A GIRLFRIEND** GIANT 16887/WARNER BROS.	THE WILKINSONS
6	6	6	4	**YES!** WARNER BROS. 16876/WRN	CHAD BROCK
7	7	4	7	**COULDN'T LAST A MOMENT** EPIC 79353/SONY	COLLIN RAYE
(8)	8	7	13	**NO MERCY** EPIC 79345/SONY	TY HERNDON
9	10	10	9	**UNCONDITIONAL** VIRGIN 38690	CLAY DAVIDSON
(10)	13	17	5	**FLOWERS ON THE WALL** MERCURY 170128	ERIC HEATHERLY
11	9	9	16	**THE FUN OF YOUR LOVE** BNA 65931/RLG	JENNIFER DAY
12	11	11	29	**BIG DEAL** CURB 73086	LEANN RIMES
13	12	13	6	**UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)** MONUMENT 79361/SONY	WADE HAYES
14	14	14	19	**A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
15	15	12	35	**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
16	16	16	150	**HOW OO I LIVE** ▲³ CURB 73022	LEANN RIMES
(17)	20	—	2	**DO I LOVE YOU ENOUGH** COLUMBIA 79379/SONY	RICOCHET
18	17	15	5	**I'VE FORGOTTEN HOW YOU FEEL** LYRIC STREET 164038/HOLLYWOOD	SONYA ISAACS
(19)	22	—	2	**HONEY I DO** MONUMENT 79386/SONY	OANNI LEIGH
20	18	18	56	**PLEASE REMEMBER ME/FOR A LITTLE WHILE** CURB 73080	TIM MCGRAW
21	19	19	22	**CAN'T NOBODY LOVE YOU (LIKE I DO)** CURB 172141/MERCURY	WYNONNA
(22)	NEW ▶		1	**DON'T EVER LET ME GO** COLUMBIA 79356/SONY	TARA LYN HART
23	21	20	30	**I'M DIGGIN' IT** MCA NASHVILLE 172121	ALECIA ELLIOTT
(24)	RE-ENTRY		92	**I'M ALRIGHT/BYE BYE** ● CURB 73034	JO DEE MESSINA
25	24	23	20	**TWENTIETH CENTURY/NEW YEAR'S EVE 1999** RCA 65917/RLG	ALABAMA

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2000, Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	23	**NO. 1** ANDREA BOCELLI ▲ PHILIPS 462081 (17.98/18.98) 23 weeks at No. 1	SACRED ARIAS
2	2	4	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (1D 98 EQ/16 98)	APPALACHIAN JOURNEY
3	3	20	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	4	6	ANORE RIEU PHILIPS 450054 (1D 98/17 98)	100 YEARS OF STRAUSS
5	5	54	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
6	7	5	VARIOUS ARTISTS VIRGIN 48634 (22 98 CD)	HARMONY
7	6	38	VARIOUS ARTISTS CIRCA/VIRGIN 422D3 (19 98/22 98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
8	11	3	ENRICO CARUSO RCA VICTOR 69766 (16.98 CD)	CARUSO 2000
9	9	2	HILARY HAHN SONY CLASSICAL 89029 (16 98 EQ CD)	BARBER AND MEYER VIOLIN CONCERTOS
10	8	62	YO-YO MA SONY CLASSICAL 60680 (1D 98 EQ/16 98)	SIMPLY BAROQUE
11	10	4	RYUICHI SAKAMOTO SONY CLASSICAL 89079 (16 98 EQ CD)	BTTB
12	NEW▶		THEATRE OF VOICES (HILLIER) HARMONIA MUNDI 72422 (17 98 CD)	ARVO PART: I AM THE TRUE VINE
13	NEW▶		JANE EAGLEN SONY CLASSICAL 61720 (16 98 EQ CD)	STRAUSS: FOUR LAST SONGS
14	15	24	ANNE-SOPHIE MUTTER DG 463259 (17 98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
15	14	10	NADJA SALERNO-SONNENBERG/SERGIO AND ODAIR ASSAD ACANTHUS 40 (16 98 CD)	NADJA SALERNO SONNENBERG, SERGIO & ODAIR ASSAD

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	57	**NO. 1** CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (1 98 EQ/17 98) 34 weeks at No. 1	VOICE OF AN ANGEL
2	2	22	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (1 98 EQ/17 98)	CHARLOTTE CHURCH
3	3	50	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (1 98 EQ/18 98)	STAR WARS EPISODE I: THE PHANTOM MENACE
4	5	45	SARAH BRIGHTMAN REALLY USEFUL/DECCA 53933D (1 98/17 98)	THE ANOREW LLOYD WEBBER COLLECTION
5	4	8	WILLIAM ORBIT MAVERICK 47596 (17 98 CD) DS	PIECES IN A MOOERN STYLE
6	6	52	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9 98/16 98)	EOEN
7	7	46	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63D1D (1D 98 EQ/16 98)	THE REO VIOLIN
8	8	2	UTE LEMPER DECCA 466473 (1D 98/17 98)	PUNISHING KISS
9	9	6	GROVER WASHINGTON, JR. SONY CLASSICAL 61884 (1D 98 EQ/16 98)	ARIA
10	14	2	VARIOUS ARTISTS WINDHAM HILL 11422 (16 98)	MOZART VARIATIONS
11	10	24	JOHN WILLIAMS SONY CLASSICAL 51333 (24 98 EQ CD)	GREATEST HITS: 1969-1999
12	11	4	THE LOS ANGELES GUITAR QUARTET SONY CLASSICAL 89100 (16 98 EQ CD)	AIR AND GROUNO
13	12	21	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17 98 CD)	THE SONGS THAT GOT AWAY
14	13	68	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17 98 EQ CD)	STEPMOM
15	15	86	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (1 98 EQ/17 98)	BACK TO TITANIC

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi platinum level For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. DS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget.

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TOP CLASSICAL MIDLINE

1 **SNOOPY'S CLASSICAL: CLASSIKS ON TOYS** SNOOPY LIGHTYEAR
2 **MOZART FOR YOUR MIND** VARIOUS ARTISTS PHILIPS
3 **ONLY CLASSICAL CD YOU NEED** VARIOUS ARTISTS RCA VICTOR
4 **ALBINONI'S ADAGIOS** I SOLISTI VENETI SCI-MONE ERATO
5 **BUILD YOUR BABY'S BRAIN 2** VARIOUS ARTISTS SONY CLASSICAL
6 **PACHELBEL CANON** VARIOUS ARTISTS RCA VICTOR
7 **BUILD YOUR BABY'S BRAIN THROUGH MUSIC** VARIOUS ARTISTS SONY CLASSICAL
8 **THE GREATEST OPERA SHOW ON EARTH** VARIOUS ARTISTS DECCA
9 **THE ULTIMATE GUITAR COLLECTION** JULIAN BREAM RCA VICTOR
10 **BEETHOVEN FOR RELAXATION** VARIOUS ARTISTS RCA VICTOR
11 **SRIDE'S GUIOE TO WEDOING MUSIC** VARI-OUS ANGEL
12 **ORFF: CARMINA BURANA** PHIL.ORCH.ORMANOY SONY CLASSICAL
13 **GREAT TENORS OF THE CENTURY** VARIOUS ARTISTS TELDEC
14 **MOZART FOR MOTHERS-TO-BE** VARIOUS ARTISTS PHILIPS
15 **BEETHOVEN AT BEDTIME** VARIOUS ARTISTS PHILIPS

TOP CLASSICAL BUDGET

1 **SURROUND YOURSELF IN CLASSICS** VARI-OUS ARTISTS PLATINUM
2 **20 CLASSICAL FAVORITES** VARIOUS ARTISTS MADACY
3 **BABY'S FIRST CLASSICS** VARIOUS ARTISTS ST CLAIR
4 **GERSNWIN: AN AMERICAN IN PARIS** VARI-OUS ARTISTS MADACY
5 **SNOSTAKOVICH: OUARTET NO. 8 IN C MINOR** EMERSON STRING QUARTET DG
6 **CLASSICAL MASTERPIECES** VARIOUS ARTISTS MADACY
7 **MOZART: SYMPHONY NOS. 40 & 41** VARI-OUS ARTISTS MADACY
8 **BEETHOVEN: GREATEST HITS** VARIOUS ARTISTS REFERENCE GOLD
9 **BACH: BRANDENBURG CONCERTOS** VARI-OUS ARTISTS LASERLIGHT
10 **CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION** VARIOUS ARTISTS MADACY
11 **BEETHOVEN: SYMPHONY NOS. 5 & 9** VARI-OUS MADACY
12 **BACH'S GREATEST HITS** VARIOUS ARTISTS REFERENCE GOLD
13 **CLASSICAL GREATNESS IN THE MAKING** VARIOUS ARTISTS NARM
14 **BEETHOVEN: PIANO SONATAS** VARIOUS ARTISTS MADACY
15 **SPANISN GUITAR MUSIC** JOHN WILLIAMS SONY CLASSICAL

Artists & Music

Classical KEEPING SCORE™



by Bradley Bambarger

FRENCH CONNECTIONS: In their individual ways, two singers of greatly divergent voices, temperaments, backgrounds, and nationalities underline the enduring attraction of song both French and Francophone.

Texas-bred mezzo-soprano **Susan Graham** stars on the international operatic stage and has two accomplished Sony recital sets to her credit, one revolving around **Berlioz's** "Les Nuits d'Eté" and the other around the fin-de-siècle mélodies of **Reynaldo Hahn.**



GRAHAM

Her new album—the first in a multi-disc deal with Paris-based Atlantic label Erato—showcases the all-too-rarely heard songs of senior American composer **Ned Rorem,** a renowned connoisseur of the Gallic sound and sensibility. Graham is in the midst of her most extensive recital tour, an 11-city, seven-country trek with pianist **Malcolm Martineau** that features Rorem's songs alongside a mixture of French and other American songs.

Graham—tall, beautiful, and vivacious in archetypal American style—is quick with a quip, pointing out that Martineau's combination of impeccable technique and even temper makes him an ideal traveling companion. "Ninety-nine percent of what makes a successful touring relationship is whether or not you and your accompanist can enjoy going out to dinner together—night after night," she says.

The singer is also forthright, explaining that she parted ways with Sony due to a tussle over "artistic direction." She says, "I want to do what I'm good at and what I love—if I don't love the music, I can't very well bring anything personal or special to it."

Graham first fell for Rorem's music when she was a teenager learning his most famous song, the bittersweet "Early In The Morning," set to a poem of love in and of Paris by **Robert Hillyer.** "Ned has such genius for choosing and setting texts," she says. "And every song has a soap opera behind it—he can tell stories about nearly every line. There are a lot of emotional colors to the music, but Ned does nostalgia and languor to a tee."

Graham also sings such songs to a tee, with her album's highlights including not only "Early In The Morning" but the touching memorial "For Poulenc" (after **Frank O'Hara**) and such apposite settings of **Walt Whitman** as "That Shadow, My Likeness."

Along with Martineau's apt accompaniment, "Songs Of Ned Rorem" features the strings of **Ensemble Oriol.** The package includes excellent notes by pianist **Brian Zeger,** plus several vintage photos of Rorem in Paris and New York from the composer's own collection. Aiming beyond record-buyers, Graham hopes the disc has "library value," helping to spread the word among aspiring stateside vocalists. "American classical singers always have to work hard to sing in Italian, French, German," she says. "They should know that there are also wonderful songs to sing in their own language."

In other Rorem news: Following up his famous Paris and New York diaries, the Pulitzer Prize winner (and current president of the American Academy of Arts and Letters) has a new journal coming out via Counterpoint Press. In its "20/21" series, Deutsche Grammophon recently reissued the 1988 recording of Rorem's songful Violin Concerto by **Gidon Kremer** and **Leonard Bernstein.** The premiere take on his evening-length song cycle "Evidence Of Things Not Seen" was issued by New World Records. And countertenor **Brian Asawa** has a set of Rorem songs due from RCA later this year.

As for Graham, she is "no longer a **Handel** virgin," thanks to her participation in the new star-studded Erato recording of "Alcina" with **Renée Fleming** and **Natalie Dessay** under **William Christie.** Recently, she was seen dancing the Charleston in **John Harbison's** "Great Gatsby" at New York's Metropolitan Opera and can be heard singing the lead in **Gluck's** "Iphigenie En Tauride" at this summer's Salzburg Festival. Just after that, Graham will record an album of Gluck and **Mozart** arias for Erato. In October, she portrays Sister Helen in the San Francisco Opera premiere of **Jake Heggie's** "Dead Man Walking." And a future recital disc will revolve around French heroines.

Our other singer under consideration is as consummately French as Graham is American. Tall and lovely in a more delicate way, as well as demure, even shy, the pearly toned soprano **Véronique Gens** comes from Paris and the world of early music, as most fans of **Les Arts Florissants** know. Starting out in Christie's chorus, she eventually took center stage—most notably as a deeply moving Queen of Carthage in an Erato recording of **Purcell's** "Dido And Aeneas" from '95. Gens also shines in **Pergolesi's** "Stabat Mater" with **Gérard Lesne** (Virgin), **Charpentier's** "Miserere" with **Martin Gester** (Opus 111), and **Couperin's** "Trois Leçons De Ténèbres" with **Christophe Rousset** (Decca).

Released as her second Virgin solo album but recorded first, Gens' spectacular set of Handel's most dramatic Italian cantatas demonstrates the evolution of her voice into a darker, more sensual instrument. And of late, Gens has moved beyond the Baroque into Mozart—with her official Virgin solo debut, a collection of operatic and concert arias, and with her comely turn as Fiordiligi in **René Jacobs'** "Cosi Fan Tutte" on Harmonia Mundi. Now, she has leapt to the turn of the last century and her birthright of mélodies by **Debussy, Fauré,** and **Poulenc.** Titled after Debussy's "Nuits d'Etoiles," Gens' luminous new Virgin album finds her with that most ubiquitous of accompanists, pianist **Roger Vignoles**—also Graham's partner for her Hahn disc. (And Gens' pairing for her U.S. recital debut at New York's Lincoln Center was Zeger, who annotated Graham's Rorem disc.)



GENS

To Gens, the worlds of the Baroque and French mélodie aren't that far apart. "I feel at home with these songs," she says. "They require a state of mind similar to early music, a sense of restraint and an emphasis on the text. All the colors you need are in these poems by writers such as **Verlaine** and **Apollinaire.**" Gens' favorites among these "very special, very clever" songs are those in Poulenc's set "Banalités," set to Apollinaire. "In a song like 'Voyage A Paris,' " she says, "you really sense Paris—you can smell the Metro."

This summer, Gens graces record shops as Donna Elvira in Mozart's "Don Giovanni," taped live by Virgin last year during the lauded Aix-en-Provence Festival production under **Daniel Harding.** Her next recording will feature Berlioz's "Les Nuités d'Ete" and "La Mort De Cléopâtre." Beyond more Mozart, her stage work includes her bow as Tatjana in **Tchaikovsky's** "Eugene Onegin" for a fall Netherlands Opera tour.

As her expanding repertoire indicates, Gens is keen to become "a complete singer," although she is careful to spend plenty of time in Paris, as she has an infant at home. Tellingly, her admiration for a grand dame like **Kiri Te Kanawa** stems from the fact that "you can hear her heart beat when she sings." Gens says she is only drawn to such voices, naming Graham's as another that moves her. And how does she judge Graham's French? "Excellent—she's a natural."

Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◄ No. 1 ►	
1	1	45	DIANA KRALL ● VERVE 060304/VG	33 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	2	JOSHUA REDMAN WARNER BROS. 47365	BEYOND
3	4	5	JOHN SCOFIELD VERVE 548580/VG	BUMP
(4)	NEW ▶		MILES DAVIS & JOHN COLTRANE LEGACY/COLUMBIA	THE COMPLETE COLUMBIA RECORDINGS 1955 - 1961
5	3	10	PAT METHENY WARNER BROS. 47632	TRIO 99-00
(6)	7	11	DR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
7	6	63	VARIOUS ARTISTS 32 JAZZ 32106/RYKODISC	JAZZ FOR WHEN YOU'RE ALONE
9	5	20	KEITH JARRETT ECM 547940 HS	THE MELODY AT NIGHT, WITH YOU
9	5	7	KEELY SMITH CONCORD 4882	SWING, SWING, SWING
15	9	46	HARRY CONNICK, JR. ● COLUMBIA 69516/CRG	COME BY ME
17	10	9	JOHN COLTRANE RHINO 79278	THE VERY BEST OF JOHN COLTRANE
12	20	5	VARIOUS ARTISTS BLUE NOTE 24271/CAPITOL	PURE COOL
13	12	29	VARIOUS ARTISTS 32 JAZZ 32152/RYKODISC	JAZZ FOR THOSE PEACEFUL MOMENTS
14	12	63	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
15	16	5	DIANA KRALL JUSTIN TIME 8060	STEPPING OUT
14	16	16	STEVE TYRELL ATLANTIC 83009/AG	A NEW STANDARD
17	16	5	LAVAY SMITH & HER RED HOT SKILLET LICKERS FAT NOTE 6002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
14	12	16	VARIOUS ARTISTS SONY CLASSICAL 89013	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
(19)	NEW ▶		CHUCHO VALDES BLUE NOTE 20730/CAPITOL	LIVE AT THE VILLAGE VANGUARD
20	14	46	VARIOUS ARTISTS 32 JAZZ 32130/RYKODISC	JAZZ FOR A LAZY DAY
21	29	84	VARIOUS ARTISTS 32 JAZZ 32091/RYKODISC	JAZZ FOR THE QUIET TIMES
22	20	29	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
23	21	16	PONCHO SANCHEZ CONCORD JAZZ 4863/CONCORD	LATIN SOUL
24	22	16	VARIOUS ARTISTS 32 JAZZ 32101/RYKODISC	JAZZ FOR THE OPEN ROAD
(25)	RE-ENTRY		DAVE HOLLAND QUINTET ECM 547950	PRIME DIRECTIVE

TOP CONTEMPORARY JAZZ ALBUMS™

			◄ No. 1 ►	
1	1	6	AL JARREAU GRP 547884/VG	6 weeks at No. 1 TOMORROW TODAY
9	9	29	DAVE KOZ CAPITOL 99456 HS	THE DANCE
3	2	42	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
4	5	6	PHIL PERRY PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE
5	6	7	URBAN KNIGHTS NARADA 48498/VIRGIN HS	URBAN KNIGHTS III
6	7	6	LARRY CARLTON WARNER BROS. 47344	FINGERPRINTS
7	8	60	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
(8)	10	5	RONNY JORDAN BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
9	4	2	GALACTIC CAPRICORN 542420/IMG	LATE FOR THE FUTURE
(10)	12	30	BRIAN CULBERTSON ATLANTIC 83251/AG	SOMETHIN' BOUT LOVE
11	11	4	MAYSA RIEL'N CODED 4209/WARLOCK	ALL MY LIFE
12	9	8	PAUL TAYLOR RIEL'N CODED 4208/WARLOCK HS	UNDERCOVER
13	14	3	NORMAN CONNORS STRAIGHT THE RIGHT STUFF 24722/CAPITOL	ETERNITY
14	13	77	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
15	16	11	ALEX BUGNON NARADA JAZZ 48726/VIRGIN	...AS PROMISED
16	15	9	MARC ANTOINE GRP 542081/VG	UNIVERSAL LANGUAGE
17	17	52	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
(18)	19	32	BOB JAMES WARNER BROS. 47355	JOY RIDE
19	18	36	NORMAN BROWN WARNER BROS. 47302	CELEBRATION
(20)	20	46	PAUL HARDCASTLE TRIPPIN 'N' RHYTHM/RUSH 90506/V2	THE JAZZMASTERS III
21	21	19	GROVER WASHINGTON, JR. COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
22	24	4	LIQUID SOUL SHANACHIE 5065	HERE'S THE DEAL
(23)	NEW ▶		GROVER WASHINGTON, JR. MOTOWN 157 TOUR/UNIVERSAL	MILLENNIUM COLLECTION
(24)	RE-ENTRY		KIM WATERS SHANACHIE 5062	ONE SPECIAL MOMENT
25	22	12	VARIOUS ARTISTS RHINO 78034	SMOOTH GROOVES: AFTER HOURS

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2000 Billboard/BPI Communications, and SoundScan, Inc.

Jazz BLUE NOTES™



by Steve Graybow

YOUR VOTE COUNTS: Billboard magazine, in conjunction with BET on Jazz, will hold its first-ever jazz conference June 7-9 in Washington, D.C., culminating in an awards show honoring musicians in both the traditional and contemporary jazz fields.

While many of the awards will be based on actual sales as tabulated by SoundScan, we are asking you, the jazz fans, to vote for nominees for the following four special awards:

Best new artist: This is given to an artist who has had one album that appeared on the Billboard jazz charts or who has had more than one album released but never charted.

Lifetime achievement: The award goes to an artist for his or her impact on the direction of jazz and for the artist's nurturing of and influence on up-and-coming musicians.

Producer of the year: This recognizes a producer's input and guidance on an album released within the past year.

Live performer of the year: The award is to an artist (or group) whose live performances have been instrumental in pushing the boundaries of jazz music.

Everyone in the jazz industry is welcome and encouraged to pick a nominee for each category. Please E-mail your list to sgraybow@billboard.com, with the word "vote" in the subject header, no later than Friday (28). Winners will be selected in voting by Billboard and BET on Jazz.

CELEBRATING ROY: He may have passed the 75-year mark, but **Roy Haynes** is far from resting on his laurels. "The Roy Haynes Trio Featuring Danilo Perez & John Patitucci" (Verve), out April 18, finds the drummer purveying the insistent, pulsating rhythms that have defined his 55-year career, performing 10 revamped compositions from his illustrious past while joining with partners who are among today's most innovative jazz practitioners.



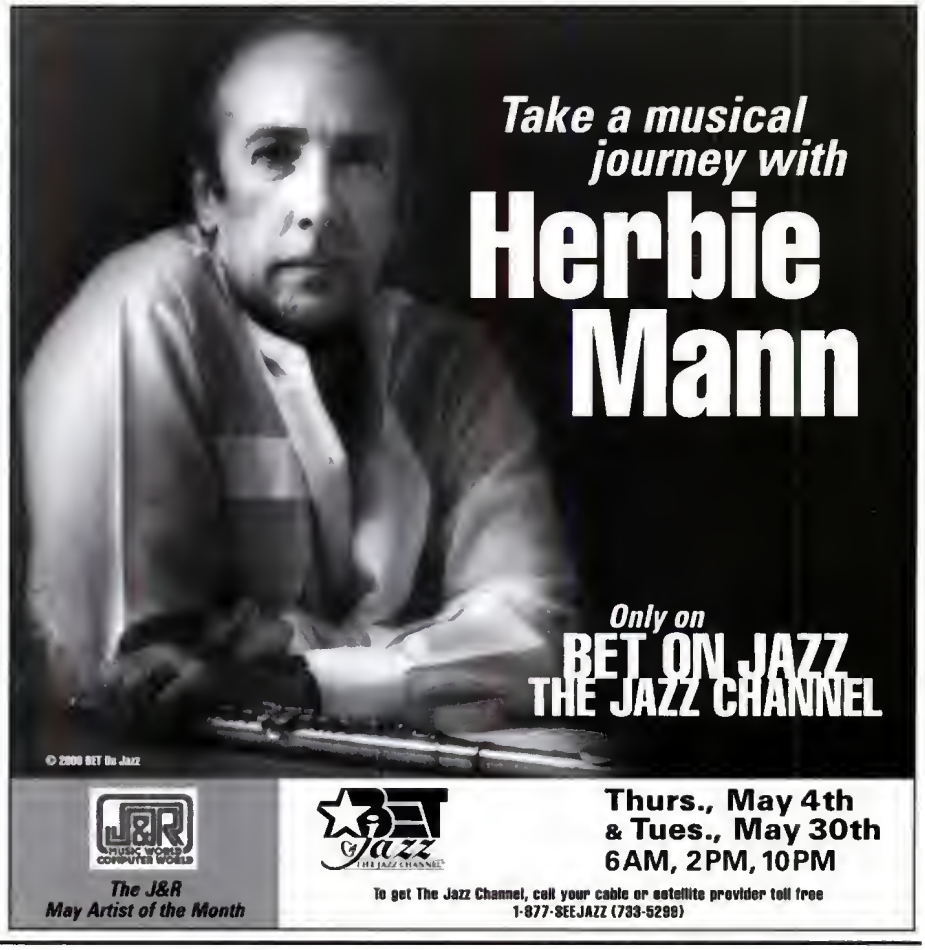
HAYNES

"I've played with so many great people throughout my career; it seems like many of the younger players want to be part of that through me," says Haynes. "There's a right way for that to be done, and with Danilo and John, there is a sincerity in their approach and playing that appeals to me."

With **Perez's** Latin-tinged piano and **Patitucci's** acoustic bass, "Trio" has the feel of a classic, a mix of tradition and forward-thinking ingenuity anchored by Haynes' rhythmic innovations.

"I always had it in mind to revisit some of these tunes," the drummer explains. "We didn't really pick them; we just get together and play, and the music goes where it goes. There were places, like on [**Pat Metheny's**] 'Question And Answer,' where Danilo and I hooked up with the same syncopation, and when we listened back to the tapes we just screamed. Things like that happen with us all the time. We have a lot to talk about, musically."

Haynes, Perez, and Patitucci will perform June 10 at the opening of the new HMV store in Harlem, N.Y.



AES Convention's Spotlight To Be On Multichannel Sound

THE AUDIO Engineering Society (AES) will use multichannel sound as the theme of its upcoming convention, scheduled for Sept. 22-25 at the Los Angeles Convention Center.

The event—the trade group's 109th convention—will be bannered "Surrounded By Sound" in a nod to the growth of the 5.1-channel format in the past several months.

"Surround recording techniques have made a dramatic impact on our industry," says AES executive director **Roger Furness**. "The [Convention] Committee's decision to focus on this significant development for our AES 109th Convention theme, 'Surrounded By Sound,' is particularly timely. We are confident it will be of substantial interest to our attendees."

Headed by Furness and AES director of convention management **Chris Plunkett**, the 109th Convention Committee comprises the following members: **Roy Pritts** and **Ron Streicher**, convention co-chairs; **Marshall Buck** and **Eric Benjamin**, papers co-chairs; **Van Webster** and **Valerie Tyler**, workshop co-chairs; **Richard Burden**, technical tours chair; **Annemarie Staepelaere**, special events chair; **Keith Seppenen**, education activities chair; **Julie Middleburg** and **Joe Alexander**, student coordinator co-chairs; **George Biner** and **David Scally**, party co-chairs; **Garry Margolis**, facilities chair; **Judy Bennett** (graphics) and **Howard Sherman** (publicity), public relations co-chairs; **Rico Macalma**, signage coordinator; **Richard Sanders**, secretary; and **David Josephson**, Standards Committee liaison.

"Our mandate is to orchestrate the logistical complexities of the event," says Plunkett. "The volunteer committee represents the real-world needs and interests of their peers. This combination of skills have proved enormously effective in past years; we feel we have a particularly astute committee for the 109th."

DOLBY LABORATORIES has launched a licensing program in support of Advanced Audio Coding (AAC) compression technology, developed by a consortium of companies that comprises AT&T, Dolby, Fraunhofer Institute for Integrated Circuits, and Sony Corp.

The latest audio coder standardized by the International Standards Organization (ISO) as part of the MPEG specification, AAC is considered by its proponents to be superior than MPEG Layer-3 compression, popularly known as MP3. In a statement, Dolby says, "AAC provides higher-quality music reproduction at lower bit rates [than MP3] and in addition can accommodate up to 48 audio channels."

In its effort to promote licensing of the fledgling format, Dolby has hired two new employees who will be devoted to the AAC program: AAC licensing manager **John Arthur**, who was most recently an acoustic research physicist at Qsound Corp., and AAC business development manager **Andrew Fischer**, who joins from product management and marketing posts at Hercules Computer Technology and Jon Peddie Associates.

"We believe that AAC will make better progress with a significant technical marketing effort," says Dolby technical/business strategist **Ramzi Haidamus**. "With over 400 customers worldwide, spanning a broad range of audio markets, Dolby is in a unique position to reach both hardware manufacturers and content developers to present the advantages of AAC over competing formats."

Dolby's licensing program will include appearances at trade shows, participation in standardization efforts with such bodies as the record industry's Secure Digital Music Initiative, and comparative testing with other technologies.

Dolby director of engineering/licensing **Charles Seagrave**, says, "The grass-roots phenomenon of MP3 has awakened the record industry to the realities of a digital market. AAC has matured just as other technologies are arriving, which will allow Internet music-delivery business models to evolve. Dolby is committed to providing a higher level of support to encourage the widespread adoption of AAC for online music distribution."



by Paul Verna

AT NEW YORK mastering facility Classic Sound, owners **Tim Martyn** and **Tom Lazarus** announce the appointment of **Andrea Yankovsky** as studio manager. She replaces **Kathryn Dean**, who left to manage Longview Farm Studios in rural Massachusetts. As studio manager, Yankovsky will be managing the mastering operations of chief engineer **Scott Hull**.

Yankovsky was most recently an engineer at nearby Avatar Recording Studios, where she worked with **Tonic**, **John Scofield**, **Joshua Redman**, and **Little Steven Van Zandt**. Prior to her stint at Avatar, Yankovsky studied cello and ethnomusicology.

"I wanted to move more into the business side of the music industry while still maintaining contact with the artists and engineers," says Yankovsky.

On the pop side of Classic Sound, Hull has recently worked on projects by **Steely Dan**, **Indigo Girls**, **Garbage**, and **the Offspring**. Meanwhile, classical and jazz specialist Lazarus has kept busy with location recordings for such clients as **Renée Fleming**, **André Previn**, and **Michael Tilson Thomas**.



Sear With An S. Producer/composer John Bucchino worked at the Avalon-Sear console at Sear Sound in New York on an album for RCA Victor featuring Lize Minnelli, Judy Collins, Art Garfunkel, Patti LuPone, Michael Feinstein, Jimmy Webb, and Daisy Prince. Shown at the sessions, seated from left, are Billy Stritch, Minnelli; Minnelli's accompanist; and Bucchino. Standing, from left, are Sear Sound engineer Tom Schick, who tracked and mixed the album, and studio owner Walter Sear.



Respectable Session. French rap group 9 Respect (pronounced "Nuff Respect") worked at Studios Plus XXX in Paris on a two-CD compilation to benefit AIDS research. Shown at the sessions, standing from left, are studio manager Nathalie d'Heremare, studio owner Claude Sahakian, producer OMYK, and artist DJ Pep. Seated, from left, are technical manager Olivier Bolling and engineer Stephane Clerc. The sessions were recorded on Quantegy GP9 Grand Master Platinum analog tape. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 22, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ADULT CONT.
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	THE BEST DAY George Strait/ T. Browning, G. Strait (MCA Nashville)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)	BREATHE Faith Hill/ 8. Gallimore, F. Hill (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	OCEANWAY (Nashville) Chuck Ainlay	PACIFIQUE (Los Angeles) Lashawm Oaniels Brad Gilden	OCEANWAY (Nashville) Julian King Ricky Cobble
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	SSL 4096 G plus	Oceanway custom Neve 8078	SSL 9000J	Neve 8078
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Sony 3348	Sony 3348
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 467	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	HIT FACTORY (New York) Andy Grassi	EMERALD WORK STATION (Nashville) John Guess	PACIFIQUE (Los Angeles) Jean Marie Hurout	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McConkey
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9080J	Harrion Series 12	SSL 9000J	SSL 9000
RECORDER(S)	Sony 3348 HR	Sony 3348 HR	Sony 3348	Sony 3348	Sony 3348
MASTER MEDIUM	Quantegy 467	Quantegy 467	Quantegy 467	Quantegy 467	Ampex 467
MASTERING Engineer	STERLING SOUND Ted Jensen	STERLING SOUND Ted Jensen	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	THE MASTER LAB Doug Sax
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	Sony	Sony

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EMI Music Pub. Re-Signs Jerkins

Writer/Producer Had Hand In Houston, Blige, Monica Hits

BY IRV LICHTMAN

NEW YORK—Following through on a long-held philosophy that its interests are well-served by bringing into the corporate fold writer/producers who have artistlike stature, EMI Music Publishing has renewed hitmaker Rodney Jerkins to a multiyear songwriting agreement, reports Martin Bandier, chairman/CEO of the company.

At 22, the Pomona, N.J.-based Jerkins, first signed to a publishing deal with EMI Music at the age of 17—two years after his discovery by producer Teddy Riley—has written and produced hit recordings by Michael Jackson, Whitney Houston, Brandy, Toni Braxton, Brian McKnight, Mary J. Blige, Jennifer Lopez, Destiny's Child, Joe, and Monica.

"Rodney is an all-star," says Bandier. "He's one of the most creative guys I've run into in a long time. He fits in with our philosophy that writer/artists are the backbone of the business. At EMI Music, he is part of a writer/producer roster that also includes Jimmy Jam and Terry Lewis, Dallas Austin, and Jermaine Dupri.

"We look at talents like Jerkins and others we've signed as if they're artists, as opposed to those who write songs only," Bandier continues. "Writer/producers, to me, are no different than the director of a motion picture. They are, like directors, responsible for the creative aspects of their projects. Sure, you always get input from the artist, but at the end of the day the producer's input is crucial."

Bandier says that Jerkins' role as a producer does not bring any direct monetary benefit to EMI Music under their co-publishing arrangement. He adds, however, that when signing writer/producers who have yet to produce a strong track record, a deal might include publisher participation in producer fees.

Commenting to Billboard on his re-signing, Jerkins says, "When you're dealing with publishing, you don't need to be with a big organization. You need to be with a team. I chose to be with EMI again because they are the best team."

As a teenager, Jerkins signed his first production deal with Mercury Records, where he enjoyed his first chart success with Gina Thompson. Since then, he has produced four No. 1 Billboard Hot 100 singles. Three of those he co-wrote: "The Boy Is Mine" (Brandy & Monica), "Say My Name" (Destiny's Child), and "If You Had My Love" (Jennifer Lopez). He *(Continued on page 103)*



Mac/Windswept Ties. U.K. producsr/writer Stevs Mac, who has worked with Westlife, Boyzone, Five, and Ronan Keating, has signed a North American subpublishing agreement with Windswept Holdings, which will fund a joint venture publishing company with Mac, David Howells, and Nicki L'Army. Shown, clockwise from front left, are Windswept CEO Evan Medow; Windswept VP of creativs affairs, domestic/intsrnational, Deborah Dill; Howells; L'Army; and Mac.

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

MARIA MARIA • Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow • Sony/ATV Tunes/ASCAP, Hues Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP

HOT COUNTRY SINGLES & TRACKS

THE BEST DAY • Carson Chamberlain, Dean Dillon • Universal-Songs Of Polygram Int'l/BMI, Everything I Love/BMI, Acuff-Rose/BMI

HOT R&B SINGLES

HE WASN'T MAN ENOUGH • Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, Harvey Mason, Jr. Rodney Jerkins/BMI, EMI Blackwood/BMI, Fred Jerkins III/BMI, Ensign/BMI LaShawn Daniels/ASCAP EMI April/ASCAP, T And Me/ASCAP

HOT RAP SINGLES

WOBBLE WOBBLE • Master P, Silkk The Shocker, Mac, Magic, Mystikal, Krazy • Big P/BMI

HOT LATIN TRACKS

A PURO DOLOR • Omar Alfanno • EMOA/ASCAP

Story Behind Billie Holiday And 'Strange Fruit' Shared In New Book

Words & Music™

by Irv Lichtman

TELLING IT LIKE IT WAS: Had it not been for a stark headline—"Unknown Negro Lynched By Frenzied Mob"—that served as a backdrop onstage, the message of **Irving Berlin's** "Supper Time" in the 1933 Broadway revue "As Thousands Cheer" would have been lost: that a mother, portrayed by **Ethel Waters**, is telling her children that their father would not be sitting at the dinner table because he had been lynched. In 1933 some 42 lynchings took place in the South.

Six years later, another song appeared that didn't pull any punches. Its painful drama can be detected at once in its title, "Strange Fruit," and the words make it plain that it is a lynching that is the subject at hand (e.g., "Black body swinging in the Southern breeze").

The song was introduced by **Billie Holiday**, and in more ways than one it became a signature song for her. Of the more than three dozen versions of the song, there have been several contemporary versions, including renditions by **Tori Amos, Sting, Cassandra Wilson, Siouxsie & the Banshees**, and **B40**.

But the Holiday recording is the measure of the song. So strong is this association that a new book handles both the history of the song and Holiday's relationship to it. Written by former New York Times reporter **David Margolick**, "Strange Fruit: Billie Holiday, Cafe Society, And An Early Cry For Civil Rights" (Running Press, 160 pages, $16.95) sets the record straight with some fascinating background to go along with it.

Although Holiday herself would, incorrectly, claim a part in its authorship, the words and music were written by a New York schoolteacher/poet/lyricist by the name of **Abel Meeropol**, whose pen name was **Lewis Allan**. For many, the name Meeropol should strike a chillingly familiar chord. He and his wife, known for their decided leftist political bent, adopted the two sons of **Ethel** and **Julius Rosenberg**, who were executed in 1953 for delivering atom bomb secrets to the Soviet Union.

As a fighter against racism, "Lewis Allan" is also the lyricist of "The House I Live In," a plea for tolerance sung by **Frank Sinatra** in a 1945 Oscar-winning short subject. Sinatra, however, was among all the other major pop singers of the day, black and white, male and female, who stayed away from "Strange Fruit."

Although it would have escalated its price—and required a physically larger size—a book like this cries out for an included CD that contains a survey of performances of "Strange Fruit," whose publisher is Music Sales Corp. (ASCAP). Still, it is a quick read of a story that has to be told.

TRO VIA HAL LEONARD: Milwaukee-based Hal Leonard Corp. has acquired exclusive music print rights to the catalog of 51-year-old independent publisher TRO. New York-based TRO, also known as the Richmond Organization, has a wide variety of songs, ranging from folk and pop to rock and musical theater. Current plans call for a newly arranged and engraved matching folio of the classic **Pink Floyd** album "The Dark Side Of The Moon" and a first-ever **Bill Evans** songbook for easy piano. TRO's print rights had been handled for many years by Fort Lauderdale, Fla.-based Plymouth Music.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. **Dave Matthews** and **Tim Reynolds**, "Live At Luther College."
2. "Pokémon 2B A Master Recorder Fun! Pack."
3. **Linda Eder**, "It's No Secret Anymore."
4. **Mary Chapin Carpenter**, "Party Doll And Other Favorites."
5. **Adrian Legg**, "Pickin' And Squintin'."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"OH THE GLORY DID ROLL"
Written by G.T. Speer
Published by Stamps-Baxter Music (BMI) (administered by Brentwood-Benson Music Publishing)

*Southern gospel music is a genre whose participants are quick to honor the legacy of its pioneers. For generations the Speer Family was the most acclaimed family act in Southern gospel music. G.T. and Lena Speer founded the group in the early 1900s and initially traveled by horse and buggy before moving up to a Model T Ford and later a bus. Several generations of Speers performed for more than 75 years until the group officially retired in 1998 in an emotional tribute during the National Quartet Convention. The Speers paved the way for the singing families that are such a vital part of the Southern gospel music community today. **The Perrys** are among the family acts currently traveling the road paved by the Speer Family. On its current album, "Absolutely Positively Live!," the Daywind recording group pays homage to the Speers by serving up a rendition of their classic "Oh The Glory Did Roll."*

"We wanted to pay trihute to them," says Perrys member Tracy Stuffle, who is married to Libbi Perry. " 'Oh The Glory Did Roll' is a song we felt like everybody would recognize, yet one we didn't think people would be tired of.



"With us doing a live album, it's one of those songs we felt like everybody would he involved in, [including] older people who automatically knew the song and people who might not be totally familiar with the song," Stuffle says. "We felt like it was something everyhody would enjoy. Every time you hear that song, it's one of those you can't help but pat your foot to or sing along with it. It's one of those standards that still does something for you."

The Perrys have been performing Southern gospel music for more than 30 years and do more than 250 concerts annually. They recorded "Absolutely Positively Live!" in Douglas, Ga. In the liner notes of their alhum, they thank the Speer Family for paving the way. "They were true to what they did," says Stuffle, who sings bass and also manages the Perrys. "They were always who they were and stuck to what they did.

"They brought the family groups to the forefront, especially being a mixed family group like we are," Stuffle continues. "They got family groups a lot of recognition in those days, and they were up against the heavy hitters—the Blackwoods, the Statesmen, and those kind of groups. They opened it up for the family groups and mixed groups to continue that kind of legacy."

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Warner/EMI Hopes To Reinvigorate Flat German Market

Staff Cutbacks At EMI Electrola Follow Pre-Merger Reassessment Of Major's Operations

This is the 10th in a series of reports about the Warner and EMI companies in various world markets, small and large, and the impact of their proposed merger.

BY WOLFGANG SPAHR

HAMBURG—If any of the 250-plus staff members at EMI Electrola in Cologne expected that major changes at their company would wait until after completion of the proposed union with Warner Music, they received a rude awakening April 17.

On that day, EMI Music Germany/Switzerland/Austria (GSA) president Heinz Canibol announced an extensive reorganization at EMI Electrola, including the layoff of 70 employees (**Billboard***Bulletin*, April 18). Coming just months after the complete shutdown of EMI's Intercord label in Stuttgart, the move showed how seriously Canibol—who joined EMI in January 1999, after eight years at Universal—took his mandate to assess and re-energize every aspect of the major's operations in Germany.


FEST

In addition to the staff cutbacks, which will take effect during the course of this year, Canibol acted to:


Gerd Gebhardt, president of Warner Music, Central and Northern Europe, gathered managing directors of the major's German companies during a "Get2gether@WarnerMusic" meeting March 31. Shown, from left, are Thomas Schenk of Warner Special Marketing, Bernd Dopp of WEA, Gebhardt, and Hubert Wandjo of EastWest.


CANIBOL

- merge EMI Electrola's national and international marketing departments.
- switch its TV-advertised product activities into a new, Munich-based company called EMI Music Media.
- rationalize the record company's sales, logistics, and information technology departments.
- confirm the sale of EMI's distribution center in Butzweilerhof, Cologne, to management group including EMI GSA executive VP Ruediger Fleiger and VP of logistics Dr. Christian Femerling.

"The changing market situation and the expected shifts in influence of A&R, marketing, promotion, and distribution due to the increasing importance of the Internet in our business called for a radical approach to structuring EMI in Germany for the future," explains Canibol.

The forthcoming Warner/EMI merger would probably be radical enough for most of Canibol's staff, but he has had to make decisions in the face of more immediate pressure: a flat German music market.

Trade shipments of albums last year were no better than in 1998, according to the Bundesverband der Phonographischen Wirtschaft trade group, and their retail value ($2.8 billion) was down. Market-share figures are not released, but industry estimates rank Universal as the leader with 25% or more, followed by BMG (18%), Sony (16%), Warner (13%), and EMI (11%). Independents edel and Zomba are thought to have 5% and 3%, respectively.

Canibol's predecessor, former EMI GSA president Helmut Fest, may not have anticipated the company's April 17 cutbacks, but he does expect significant job losses upon completion of the merger. "The resulting disquiet and lack of concentration on the creative and artists' community will leave scars which will certainly take some time to heal," he says. But Fest also notes, "This new beginning . . . also harbors a certain opportunity."

One opportunity that EMI is keen to grasp more firmly is in local repertoire, and Canibol says the company will increase its activities and emphasis in this sector. It's a view he shares with his future partner, Gerd Gebhardt, the Hamburg-based president of Warner Music Central and Northern Europe.

"Our goal has to be to find, build, and break local acts in the German market," Gebhardt told Billboard after hosting a company-wide "Get2gether @WarnerMusic" meeting March 31 in Timmendorf on the Baltic coast. He also said the conclave—the first time all employees from EastWest Records, WEA Records, and Warner Special Marketing (WSM) had been brought together—marked an important step toward creating a unified atmosphere.

(Continued on page 75)

S. Korea Loosens Ban

Will Open Market To Japanese Music

BY ELISA KIM

SEOUL, South Korea—South Korea is planning to end restrictions on sales of Japanese music, animated films, and computer games as it further eases its longstanding ban on Japanese popular culture.

Culture and Tourism Minister Park Jie-won says the third stage in the ongoing liberalization process will begin no later than June. During a recent visit to Japan, in a meeting with his Japanese counterpart, Toshihiro Nikai, Park expressed his intention to expand the scope of Japanese pop culture products available to Koreans.

The latest stage in the liberalization process would open the South Korean market to Japanese music, animated films, and computer games and to Japanese television broadcasters. These areas had been excluded from previous relaxations of the regulations due to potential negative effects on South Korea's domestic industries.

According to Park, there have been no significant negative effects on Korean society in the course of the two previous stages, so there is no reason to delay the policy's further liberalization. The ministry says it will announce details of the latest round of liberalization measures in May.

Opening the local market to Japanese pop music and video games has been the most contentious issue. Opinions are still divided on what impact the latest move will have. Korea's Culture and Tourism Ministry estimates that current sales of domestic and international music, animated videos, and computer games total 2.21 trillion won ($2 billion). It predicts that the entry of Japanese products into the Korean market would take some 880 billion ($804 million) won from that total.

Industry sources paint a brighter picture. "We are expecting damage to a certain degree at first—[domestic

(Continued on page 79)

Montfort Takes Over At Sony France

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—Evolution, rather than revolution, is on the agenda at Sony Music Entertainment France, following the promotion of Olivier Montfort to the position of chairman/CEO (**Billboard***Bulletin*, April 14).

Montfort, previously managing director of Columbia and GM of Sony Music France, has replaced Paul-René Albertini, appointed executive VP of Sony Music Entertainment Europe in London last November (Billboard, Nov. 20, 1999).

Montfort's promotion had been in the pipeline for several months; he has been working alongside Albertini on the day-to-day management of the company for some time. He also took on more responsibilities during 1999, directly overseeing the marketing and strategic advertising activities for Sony France.

According to Sony Music Entertainment Europe chairman Paul Russell, Albertini's move was "the first step in a clearly devised plan that now results in Olivier becoming his successor in leading our French company." He adds that he expects Montfort and his management team will be able to grow the company in France "despite very tough market conditions right now and for the foreseeable future." During Albertini's five-year tenure at Sony Music France, its market share grew from 23% in 1995 to 30.3% in 1998, second only to market leader Universal.


MONTFORT

Commenting upon his appointment, Montfort says, "When Paul-René was appointed in 1995, we quickly reached an understanding and started to work together for the benefit of the whole company. Gradually, I took on more responsibilities, and what is happening now is a symbol of this continuity; it's a good thing for the artists and for the team."

Albertini adds that he is "delighted" that Montfort is taking over the reins of Sony Music France. "He is an integral part of our company. His management skills and perfect knowledge of the market make him the right person to take the company further."

For his part, Montfort says he will initially focus on reshaping the Sony France management team. That will include finding his successor at Columbia—sources suggest he favors promotion from within—and a replacement for Philippe Desbrides, managing director of Sony Music Associated and Licensed Labels (SMALL), the company's umbrella division for "left-field" labels. Desbrides is leaving SMALL to become chief executive of Warner Music France (Billboard, April 21).


ALBERTINI

Montfort says he will not radically change the structure of Sony France, which will rely on four sources of repertoire: Columbia, Epic, SMALL, and Sony Music Media (special marketing and catalog exploitation).

Montfort, 43, joined Sony Music France as Columbia managing director in 1993. According to Sony Music, Columbia has been France's No. 1 label in market and chart share for the past six years. Montfort was closely involved with the development of Celine Dion's career in France while nurturing a roster of local acts, including Francis Cabrel, Jean-Jacques Goldman, and Patricia Kaas.

Prior to joining Sony Music, Montfort had worked in retail and was heavily involved in developing the Virgin Megastores chain in France.

Europe Welcomes Return Of A-ha

WEA Germany Act Sees Early Chart Success With Reunion Set

BY PAUL SEXTON

LONDON—The Scandinavian pop wave breaking internationally is not limited to ingénue acts tasting fame for the first time. Now it includes a comeback for Norway's biggest chart export of all: a-ha.

The trio of Morten Harket, Pal Waaktaar, and Magne Furuholmen, who earned an entry in global pop history with such smash hits in the '80s as "Take On Me," "The Sun Always Shines On TV," and "The Living Daylights," have renewed themselves as 21st-century men. "Minor Earth Major Sky," their first album collaboration since 1993, was released across Europe by WEA on April 17.

If anticipation was already high among fans of a-ha's sophisticated songcraft, it has only been heightened by the opening single, "Summer Moved On," which stood at No. 5 on Music & Media's European Radio Top 50 chart for the April 22 issue.

Patrick Ressler, co-programmer at pop/alternative outlet Orb/Fritz in Potsdam, Germany, typifies the renewed welcome that radio is extending to the trio. "It's still good pop music," he says of "Summer Moved On." "They've matured, but we have a very young audience, and it's popular with them." Ressler says that the station is airing the track in its highest rotation, between seven and 12 times per week.



A-HA

"We're all determined to enjoy it a bit more this time, be less uptight about what we haven't achieved, and focus more on what we have," says keyboard player Furuholmen. "There seems to be a really good sentiment around the band, and that's something we haven't really worked to create."

A-ha is now signed directly to WEA Germany, whose managing director, Bernd Dopp, says he is delighted to renew his ties with an act he has known since "Take On Me" made it a worldwide star in 1985. Like the group itself, he is particularly excited that the reunion has come about for all the right reasons—it was asked to perform at the Nobel Peace Prize Ceremony late in 1998.

"They're national superheroes in Norway," says Dopp. "They did one old and one new song for that occasion, and it caused such a stir in Norway and the guys enjoyed it so much, they decided to extend the idea and work on a full album." He adds with a smile, "They don't need the money, believe me!"

Furuholmen is well aware of the stigma surrounding reunion projects. "The only thing that can save a comeback is a great record, because they are by definition really boring," he says candidly. "We spent many years trying to forget about a-ha, trying to get some distance. I never said never, I just said, 'I'm out,' but I always felt we had our best record ahead of us, and that's why we never closed the door."

Since a-ha's last album, "Memorial Beach," seven years ago, Furuholmen has become a successful artist with his work exhibited internationally; Waaktaar has had local success with his band, Savoy; and Harket has released the solo album "Wild Seed."

The band is actively promoting "Minor Earth Major Sky," which will be released in the U.K. on May 29—somewhat later than in most other European territories—with "Summer Moved On" in stores two weeks earlier. "The U.K. company are really biting their teeth into the project; I couldn't be more thrilled," says Dopp. "You cannot believe the demand for [the band] right now. They're getting stellar offers to tour [especially in South America], and I'm sure they will, probably in the fall."

Ressler adds that "Take On Me" was recently added by Orb/Fritz as a recurrent after it proved popular during an "'80s Week" program on the station.

Furuholmen says that song may or may not resurface as part of an a-ha live show. He muses, "When we tried to shed that teenybop image, our records were moving far ahead of our stature as a band, but we're more at ease with the past now.

"I still really like great pop records, but I don't like to be sold something that is predigested, and in a way this is the competition we're up against now," he continues. "When you're pushing 40 and your hair's falling out, you have to hide a grin when you get up onstage. But at the same time, our main ambition was to make the best record we could. We have done, and really now it's up to everybody else to decide."

Sony Music Holland Re-Integrates Epic, Columbia Labels

BY ROBBERT TILLI

HILVERSUM, the Netherlands—Four years after splitting its Epic and Columbia labels into separate operations, Sony Music Holland is to re-merge the two companies.

In the revised setup, Columbia GM Wally van Middendorp will take up a new position as GM at Sony Music Holland. His counterpart at Epic, Gerard Rutte, will leave the company. Daan van Rijsbergen becomes the head of A&R at Sony's independent operating S.M.A.R.T. subdivision—home of chart act Acda & De Munnik. Van Rijsbergen also has been appointed head of A&R at Sony Music Holland.

Wilbert Mutsaers, currently A&R manager at Epic, will extend his responsibilities to cover all Sony labels. Eddie Traverso, his equivalent at Columbia, has left the company, as has Columbia TV promotions manager Ben Stuurman.

"The whole move is based on the mere fact that we have to do something to counter the decreasing market," says Patrick Decam, managing director at Sony Music Holland.

He compares the move toward one A&R department for all Sony labels

(Continued on page 71)

Keep On Dancing In Singapore

Rules Relaxed For Concert Crowd Behavior

BY NAZIR HUSAIN

SINGAPORE—Promoters and concertgoers here can breathe a sigh of relief following official confirmation that strict rules governing crowd behavior at live events have been relaxed.

The confirmation came following an emergency meeting with concert promoters, venue officials, the police, the Public Entertainment Licensing Unit, and the Singapore Tourism Board, after a recent Culture Club concert when ushers forced audience members to stay in their seats. The island state has long been known for strict concert rules that—among other things—prevent audiences from standing up and dancing in the aisles.

Although the rules had been relaxed since July 1998, old habits clearly die hard. During the recent Culture Club concert, presented at the Singapore Indoor Stadium, ushers exhorted audience members to remain in their seats. According to Jennifer Pok, GM of the venue, the concert promoter had not specified that dancing was to be allowed.

Robert Liew, president of the Assn. of Concert and Event Managers Singapore, says, "The ushers were simply trying to ensure that no one's [view] was blocked, but they quoted the rules and got it wrong."

He adds that the Culture Club gig was a one-off incident that was not likely to be repeated at other concerts.

The meeting reaffirmed that the rules had been relaxed in July 1998, allowing concertgoers to stand up and dance if they choose to, with the caveat that other people in the audience should not have their view impaired. However, David Lim of Twilight Promotions, which brought in Culture Club, thinks the rules still err on the side of caution.

"People can't go to concerts not expecting to be blocked at all," he says. "That can't be helped. If 6,000 people want to stand up and party and 60 people don't, then what are we supposed to do? Those 60 should know that people who go for pop and rock concerts don't want to sit down anyway."

India Turns On FM Radio Despite Viability Concerns

BY NYAY BHUSHAN

NEW DELHI—India is gearing up for an FM radio boom following the conclusion of a government license auction in which private companies placed bids for 108 frequencies in about 40 locations nationwide.

But the FM radio industry feels it is being stifled even before it can grow, as the frenzy surrounding the auction pushed license fees sky high. For a major metropolitan center like Delhi, the government's reserve price for 11 frequencies totaled $3 million, but at auction's close, the frequencies went for a sum of $17 million.

Says Rajiv Mishra, CEO of New Delhi-based Digital Broadcasting, which provides equipment and consulting services to FM stations, "The government has yielded a total fee of $124 million, with an increment clause of 15% per year for the next 10 years. The estimated worth of the radio industry in 40 cities is about $70 million, with a projected growth rate of 28%. I am sure half of the new FM broadcasters will be on a sticky wicket [in trouble]."



SINGH

FM is expected to give India's fast-growing music industry a further boost. Notes Sony Music India managing director Vijay Singh, "Radio is what sells music worldwide, and it's great that FM is coming at a stage when we have become over-focused on visual appeal instead of audio.

"For the first time there will be an opportunity for regional artists [to be heard on a wider basis], and I think FM will be most beneficial for international repertoire," Singh says. "We have been looking at international as one big box, but there are so many genres bubbling under."

As for playlists, FM stations can at first be expected to replicate the model of music channels like MTV and Channel V, whose Indian strands are dominated by film-based music. But, as Singh explains, "if 11 stations in Delhi have the same film-based content, they face a big challenge in being distinct."

FM radio used to be a government monopoly in the hands of state-owned All India Radio (AIR); then in 1993 a handful of private operators in Delhi and Mumbai were awarded "time licenses" on AIR frequencies. But just when FM pioneers Times FM (part of the Times of India newspaper group) and Radio Mid-Day (owned by the Mumbai-based Mid-Day newspaper group) started to become profitable in 1997-98, the government discontinued their time licenses in mid-1998.

Apparently, this was because the Indian government felt it was not getting a big enough slice of an estimated total of $6 million in ad revenue the stations were pulling in.

After intense lobbying by the industry, the Information and Broadcasting Ministry last October announced a plan to auction FM licenses in order to kick-start privatization of radio. The plan was modeled on the telecommunications license fee auctions held in March by the Information and Broadcasting Ministry, which also led to outrageous prices.

The government has yet to clearly state how much non-Indian ownership of the FM industry it will allow, but it's safe to say that foreign-capital participation will be kept to a minimum.

Still, the opportunities in an era of convergence are there to be exploited for such companies as multimedia conglomerate Zee Telefilms, promoter of the popular Zee group of satellite channels, which led the FM-license bidding by winning 28 frequencies. The Times of India group, which came in second with 12 frequencies, can also be expected to build on the synergy with its strong presence in the print and Internet media.

In terms of promotion by record labels, Sony Music India says it will follow the example of other Sony labels worldwide in establishing regional promotion departments. "Other companies usually have the same personnel handling both marketing and promotion, but at Sony we have special regional promotional executives, and I see them working closely with FM stations," says Singh.

Virgin Music India managing director Mohan Mahapatra says FM radio will lead to new opportunities in A&R. "Radio is a non-intrusive medium, so it will directly contribute in boosting the profile of artists," he says.

Sony's Singh, noting that Indi-pop must cope with high video-production costs, says FM will help labels develop acts more effectively. "The industry hasn't been breaking enough acts, but radio can be a catalyst in that," he says.

Meanwhile, Indian advertising agencies are waiting to see whether the fledgling FM stations can survive the heavy license fee payments.

"I feel that the high license fees will lead to some of the FM players facing a severe cash crunch," says Suhel Seth, CEO of Equus Advertising. "As for advertising potential, I am optimistic about radio in general, but I am not sure how the ad pie, which is largely dominated by television, will accommodate radio. We don't have figures yet on radio's potential, but my view is that radio may offer quality and not quantity when it comes to advertising opportunities."

Though foreign-capital participation is being kept in check, Indian FM operators will be allowed to syndicate foreign programming, a task they performed before the government curtailed the time licenses system in 1998.



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World-Beat Artist Kwesi Selassie Aims To Win Crossover Success In Canada

BY LARRY LeBLANC

TORONTO—Like a growing number of world-beat recording artists in such large Canadian multicultural cities as Toronto, Montreal, and Vancouver, Ghana-born Kwesi Selassie is earnestly seeking the path that will allow him to cross over to the mainstream.

With its funky party jams, deft rhymes, and lyrics sung in both English and the Ghanaian Fante language, Selassie's music is an intoxicating mix of reggae, *ragga* dancehall, hip-hop, and Ghanaian highlife styles. "I call it highlife dub reggae," jokes the 33-year-old multi-instrumentalist, who has lived in Toronto for three years.

Last month, Selassie completed recording his self-produced fifth album, "2000 Years Of Love," in Toronto; it will be released by his own Lion-of-Africa label in Ghana next month and in Canada—where the label is self-distributed—in September. Selassie will tour Ghana and Nigeria for two months in the fall, performing with a six-piece band.

Since the late '80s, Ghanaians have planted deep roots in Canada, particularly in Toronto, which now has a Ghanaian population estimated to be more than 50,000. Among the first acts attracted to the city were the Afro-funk band Native Spirit as well as top Ghana highlife vocalists A.B. Crentsil, Jewel Ackah, and Pat Thomas. "Canada is the best place in the world for multicultural people," says Selassie, who last returned to his homeland five years ago. "The only thing not good is the music scene."

World-beat African-Canadian artists like Selassie rarely receive mainstream media coverage in Canada and get no airplay outside of community and college radio. They instead work on a national touring circuit in the spring and summer of folk and jazz festivals that feature international styles. "I don't play much in Toronto," says Selassie.

"With an existing infrastructure for rock and country musicians in Canada, there's more radio, television, and concert opportunities for those artists than world-beat performers," points out Phillip Vassell, publisher/editor of Word, Toronto's R&B cultural magazine.

Adds Derek Andrews, music programmer at Toronto's Harbourfront arts complex, which books Canadian world-beat acts throughout the summer, "Many African musicians are making a go of it, but they tend to support themselves by teaching music or other means. I can't imagine Selassie is making a living from performing. You'd also think he would have crossed over more than he has to the Jamaican community because he plays reggae music."

"I'm not doing pure reggae music," counters Selassie, who confirms that he does have a day job. "I have my own style. I work with musicians from Ghana, Jamaica, Japan, wherever, so as to make my music different."

Selassie, however, was the first African to perform at the annual Canadian Reggae Music Awards in 1995 in Toronto. In 1997 and 1998, he was voted top reggae musician at the Ghanaian-Canadian Community Heritage and Music Awards in Toronto, and he was honored for top reggae album ("Judgement Day") and top reggae band at Canada's 1998 Music Africa Awards in Toronto. The following year, he was named top producer.



SELASSIE

Despite its dominant reggae character, Selassie's music is rooted in the upbeat, horn-inflected popular highlife music that originated in Ghana in the 1920s. It fostered two primary strands: dance band highlife, associated with the urban elite, which continued to flourish into the 1950s and 1960s with bands like the Ramblers International and Uhuru Dance Band; and guitar band highlife, including the "palm wine" guitar style that has long been popular in Ghana's Akan tribal group, which includes the Asante and Fante tribes.

Born in Sekondi-Takoradi, the eldest in a family of five boys and one girl, the young Kwesi—born John Sackey-Selassie—was raised in affluent circumstances. "We are descendants of the [Fante] royal family," he explains. Selassie began singing and playing guitar at 11; he later learned to play drums and piano and soon embraced Jamaican reggae.

The '80s saw an enormous growth in reggae's popularity in Ghana. Singer Amekye Dede became a superstar there with his reggae-inflected highlife, while other acts, such as Kojo Antwi and KK Kabobo, also found domestic success.

Like many others, Selassie discovered that reggae rhythms were easily adaptable to the loping gait of highlife, and at 16, he was playing the hybrid with several local bands.

However, rather than pursue a music career, Selassie went to London to study criminal law at the College of Law. Then, much to the consternation of his parents—particularly his father, who is a lawyer himself—he abandoned his studies after three years and returned to Ghana.

Selassie then began playing bass or drums in a number of bands in West Africa—from Ghana and Guinea to Senegal—before moving to France in 1990, where he briefly played with the Complor Band. When he returned to Africa, Selassie met Mario Gauthier in Burkina Faso. Gauthier, a French-Canadian, became Selassie's manager and encouraged him to move to Canada. In 1990 Selassie moved to Quebec, staying there for four years before moving to Montreal for three years.

During a visit to Ghana in 1992, Selassie co-produced, with Gauthier, his debut album, "Mr. And Mrs. Konkonsanyi" (Mr. And Mrs. Hypocrite). Several noted Ghanaian producers, says Selassie, passed on working with him because of his insistence on recording in both the Fante and English languages. "They felt the album wouldn't sell," he recalls. The album, released in Ghana only on the Lion-of-Africa label, has sold 10,000 units to date, according to Selassie.

Selassie then recorded the 1993 album "Homma Mu So Mo" (Leave Me Alone) in Quebec City. He says the album, released on Lion-of-Africa, has sold 70,000 units in Ghana and Canada. It was followed by "False Prophets" in 1997 (150,000 units) and "Judgement Day" in 1998 (120,000 units).

Two years ago, Selassie finally made a pilgrimage to Jamaica to explore the roots of his beloved reggae music. But, he concedes, "I didn't get what I had expected. You say, 'African reggae,' and Jamaican musicians laugh. They listened to my music and said, "Hey, it's good, man.' But I could see the mockery when they spoke to me. They should accept what musicians outside Jamaica do with reggae."

SGAE Has Active 1st Qtr.

Latino Web Portal, Dictionary Among Projects

BY HOWELL LLEWELLYN

MADRID—The first quarter of 2000 has seen Spanish authors and publishers' rights body SGAE launch four separate initiatives aimed at confirming its position as a key motor driving the promotion of Latin music worldwide.



BAUTISTA

Those initiatives have consisted of:

• the launch of the world's only Internet portal specializing in Latino culture, Portal Latino (portalatino.com), which had 1.7 million hits between Jan. 1 and March 10.

• the publication of a 10-volume "Dictionary of Spanish and Latin American Music," completed after 10 years of research in 20 countries.

• the publication of a detailed study of Spanish cultural habits, titled "The SGAE Report."

• the creation of the Spanish Musical Academy of Arts and Sciences.

"Much of what we are doing is filling the holes that exist in similar universal endeavors carried out by Anglo-American enterprises," says SGAE president Teddy Bautista. "For example, in the case of the dictionary, we figure that 80% of the 26,000 entries covering 11,000 pages are absent from the world's major musical dictionaries."

(Continued on next page)

newsline...

WHSMITH PLC has blamed poor sales of entertainment product for a fall in profits during the first six months of its financial year. In the six-month period that ended Feb. 29, pretax profits were 101 million pounds ($160 million), down from 105 million pounds ($166.5 million) during the same period last year. Sales across the group rose from 1.27 billion pounds ($2 billion) to 1.35 billion pounds ($2.1 billion). Pretax profits at its core retailing businesses were down from 80 million pounds ($126.8 million) to 79 million pounds (125.2 million), despite a rise in sales from 829 million pounds ($1.31 billion) to 842 million pounds ($1.33 billion). Music sales were down 13%, and video sales were down 8%; the group says this reduced profits by 8 million pounds ($12.7 million). According to chief executive Richard Handover, "In common with our competitors, we had poor sales and margins in music and video. We are continuing to reduce our exposure to this category." TOM FERGUSON

SPANISH AUTHORS AND PUBLISHERS' society SGAE collected 35.8 billion pesetas ($207.1 million) in authors' rights in 1999, an increase of 8.9% over the previous year. SGAE membership is now more than 57,000. Of the total collected, 17.3 billion pesetas ($100 million) was paid by public establishments operating radios and televisions, a 5% increase. Collections from abroad totaled 3.9 billion pesetas ($22.8 million), up 20.7%. According to SGAE executive president Teddy Bautista, who presented the society's annual report, between 7 billion and 8 billion pesetas ($40.5 million-$46.2 million) was lost through piracy in 1999. Bautista says Spain's own music market grew last year, with 69 million sound carriers sold, generating 8.2 billion pesetas ($47.5 million) in rights, up 11% on 1998. HOWELL LLEWELLYN

SINGAPORE-BASED digital rights management (DRM) provider MERCURiX, a subsidiary of local company National Computer Systems, is claiming to be the first company in Asia to offer a DRM service based on technology developed by California-based InterTrust Technologies. Newly launched MERCURiX has announced strategic partnerships with regional and international partners, including Creative Technology, BMG Entertainment (Asia-Pacific), and Thailand's Grammy Entertainment. The company has also announced plans to operate a pilot trial on secure music distribution over a three-month period with BMG, Grammy, digital music download site Soundbuzz.com, LycosAsia, and eDaily (an Internet company representing Hong Kong's Emperor Entertainment Group).

CHANNELFLY.COM PLC, a London-based music, media, and Internet group, has appointed Simon Grant Lowry as its CFO. He previously held the position of finance director at V2 Music from 1998, encompassing V2 Records and V2 Music Publishing. Prior to that, Lowry was financial controller of Hit and Run Music Group for four years. Lowry replaces Tim Bowen, who is leaving channelfly to pursue other business interests. GORDON MASSON

JONAS SJÖSTRÖM, former president/CEO of Stockholm-based MNW Records Group, has been named CEO of the new Hong Kong-based Internet division of leading classical independent label Naxos. Sjöström has been given additional duties as director of parent company HNH International and deputy chairman of HNH International Group. He will report to HNH International chairman and owner Klaus Heymann. KAI R. LOFTHUS

INCREASING PIRACY cost the German music industry 240 million deutsche marks ($120 million) in 1999, according to Dr. Heinz Stroh, managing director of trade body the German Music Publishers' Assn. Speaking April 14 at the International Music Fair in Frankfurt, Stroh said an estimated 10 million CDs were illegally copied and sold last year in the country. He also warned that the number of CD burners is on the rise. WOLFGANG SPAHR

MICHAEL CHENG has been appointed VP/GM of MTV Networks Asia's Taiwan operation, effective April 17. Cheng was previously chief director of Hong Kong-based CTN Entertainment Channel. In his new role with MTV Taiwan, he is responsible for managing the Taipei-based MTV office, overseeing advertising sales, network development, and marketing, as well as local creative production and programming in Taiwan. Cheng reports to Harry Hui, managing director of MTV Mandarin, who has been covering Taiwan since previous GM Rose Tsou left MTV in February to become GM of Yahoo! Taiwan (**Billboard*Bulletin*, Feb. 22**). STEVE McCLURE

EDEL RECORDS SWEDEN'S Helena Lantz has been promoted to the position of head of marketing and promotion, effective immediately. She was previously product manager/pop (Walt Disney Records and Mega Records). She joined Edel last September following stints at Buena Vista Home Entertainment and Microsoft in Sweden. Lantz reports to Edel Records Sweden GM Jonas Thulin. KAI R. LOFTHUS

U.K. Government Publishes Online Study

BY LARS BRANDLE

LONDON—A music industry report commissioned by the British government has highlighted the need for sweeping new legal and technological directives to cope with the online trading revolution.

Unveiling the report "Consumers Call The Tune"—published by the New Technology Group—U.K. Culture Secretary Chris Smith highlights the importance of quicker, more secure, easier, and cheaper ways of buying music online. Failure to address these concerns, Smith warns, will result in an increase in music piracy and foreign competition, damaging the U.K.'s 3.2 billion pound ($5.09 billion) music industry.

And with home Internet access doubling to almost one in four Britons in 1999, the timing of the report's release is essential.

Music Publishers Assn. chief executive Sarah Faulder emphasizes the importance of a legal and financial framework for the new technologies. "The report highlights the need for music to be available legitimately, creating a framework in which consumers are satisfied and publishers and writers actually get paid. This is the only way that music can continue to be nourished at the grass roots," she says.

Martin Mills, chairman of the New Technology Group, which is a subgroup of the Music Industry Forum, urges the government and the U.K. music industry to embrace legislative recommendations and, in particular, copyright-focused recommendations made by the Intellectual Property Group of the Creative Industries Task Force.

'It is payment for the use of copyright works today which provides the incentive and means to create the content of tomorrow'

- FRANCES LOWE -

This, says Mills, would involve raising consumer awareness of the value of intellectual property, while improving accessibility to this knowledge. The report also urges the government and the music industry to conduct ongoing research into the demand for, and supply of, finance for companies working in music E-commerce. That research could be used to develop and influence online business strategies.

Special mention is given in the report to teenagers who, despite being the biggest group of devotees to both music and the Internet, are unable to legitimately purchase music from the Internet because they do not possess credit cards. Bearing this in mind, the industry is encouraged to establish a secure online micro-payment system that will afford access to youngsters as well as adults. The music industry should disclose a timetable for the introduction of these measures, the report adds.

Manufacturers are responsible for ensuring that all hardware—including PCs, digital TVs, and, potentially, mobile phones—can access any music format. This recommendation centers on the importance of enabling any music format to be playable on all hardware products.

Speed and cost of online music access must improve by opening up competition among local telephone operators and digital and cable service providers. This, the document states, would help alleviate the problems encountered by some U.K. consumers who have had to wait for hours to download music.

Frances Lowe, director general of copyrights body British Music Rights, says the report indicates that the government is now prioritizing the importance to the U.K. economy of downloading music on the Internet. Failure to do so would undermine the government's vision to become a world leader in E-commerce by 2002, she claims.

"The study has a broad focus because it reports on all aspects, including copyright legislation, and it was encouraging that the government was willing to help the industry realize its potential for growth and adapt to the changes that are required," says Lowe.

"Government assistance to look at consumer demands and consumer attitudes is something that has to be framed alongside the technological development," Lowe continues. "It is payment for the use of copyright works today which provides the incentive and means to create the content of tomorrow."

SGAE HAS ACTIVE FIRST QUARTER

(Continued from preceding page)

He adds that with Portal Latino, SGAE became the world's first authors' society to create a full-menu Internet portal for both its 58,000 members and the public at large.

While Portal Latino and the dictionary have universal applications, the academy and "The SGAE Report"—although useful to foreigners wishing to work inside Spain or seeking talent here—are essentially national resources.

Says José Neri, managing director of the body's SGAE digital division—recently renamed the authors and publishers' digital society (SDAE)—"Through Portal Latino, you can hire a recording studio, listen to recordings or demos, register or license a musical work, discover new international distribution channels, buy a guitar string, or download original musical scores with the publisher's approval."

Bautista says the broad aim of Portal Latino is "to be a meeting point for 1 million authors in Latin America, Spain, and Portugal, to be the crossing point for the spontaneous opinions of its visitors, as well as a new promotion and information tool." The portal also has up-to-date information on concerts, tours, and records by Spanish and Latin American composers.

The dictionary, on which 750 specialists from 20 Spanish-speaking countries have worked for 10 years under the direction of Madrid University musicology professor Emilio Casares, also aims to be a tool for those wishing to work in the Latino music industry.

Casares says, "There are universal dictionaries in which Spanish and Latin American music appear in a limited way. But this is the first global dictionary that belongs to one cultural community and represents a revolution in that field."

The wealth of information in the dictionary ranges from Andean dance music in South America and Caribbean instruments to the Argentine tango (128 pages' worth). The first five volumes are available now exclusively via online book supplier submarino.com, and the other five volumes will be available by April 2001. The initial print run is 3,000 copies.

The Spanish Musical Academy of Arts and Sciences has been formed by SGAE and the Spanish artists' association AIE. "It will include all [parts of those] sectors, including those that have only a tangential link with the music industry," says Bautista. Beginning next year, it will also organize SGAE's Premios de la Música annual awards ceremony. Another "principal aim" of the academy "is to facilitate musical education, through scholarships, programs to buy instruments, and international promotion," he adds.

"The SGAE Report" is the result of a 1997-98 study of 24,000 Spaniards aged over 14 "in every corner of the country" by SGAE's Cultural Market Research Center (Cimec). According to the report, 31% of Spaniards listen to music daily (compared with 19% in a similar survey in 1991); 62% listen at home to CDs or cassettes at least once a week, while 82% listen on the radio; in 1998, 51.4% Spaniards had a CD player in their homes.

Other findings of the report are that 92.3% of Spaniards have never been to a classical music concert; 51.4% have "no interest" in flamenco, Spain's archetypal music form; and the most popular music genre is the singer/songwriter (preferred by 42.5%), with new age having the smallest following (just 6.7%).

Shania Twain Garners 4 Novello Nominations

BY NIGEL HUNTER

LONDON—Shania Twain is the leading name among a higher-than-usual representation of female artists/writers nominated for this year's Ivor Novello Awards.

This year's awards—the 45th—will be held at London's Grosvenor House hotel May 25, sponsored by the Performing Right Society (PRS). Twain is in line for four possible wins: best song musically and lyrically ("You're Still The One"), plus PRS most performed work of the year, international hit of the year, and best-selling U.K. single (the latter three categories are decided statistically)—all for "That Don't Impress Me Much."



FLETCHER

Twain wrote both songs with her husband/producer, Robert John "Mutt" Lange; they are published by Zomba Music Publishers/Universal Music Publishing.

"The Ivors event grows in popularity and stature with every passing year," says Guy Fletcher, chairman of the British Academy of Composers and Songwriters, which organizes the annual awards luncheon. "One of the main reasons is that there is no involvement by publishers or record companies. All the awards are either statistical or in the gift of the academy and are therefore recognized by the recipients as solely a judgment of their peers."

Continuing the female theme, Madonna's "Beautiful Stranger," written with William Orbit and published by Rondor Music (London) and Warner/Chappell Music, has been nominated for best contemporary song and the PRS most performed work. Her "Ray Of Light"—on which she and Orbit share credits with Christine Leach, Clive Muldoon, and Dave Curtis—is a contender for international hit of the year. Purple Music has a share of the publishing for the latter, along with Rondor and Warner/Chappell.

"Genie In A Bottle," recorded by Christina Aguilera, is nominated as best song musically and lyrically and international hit of the year. Written by Pam Sheyne, David Frank, and Steve Kipner, it is published by Warner/Chappell Music and EMI Music Publishing. Go! Beat/Polydor artist Gabrielle is nominated in the best contemporary song section for "Rise," co-written with Ferdy Unger-Hamilton and Ollie Dagois and based on Bob Dylan's "Knockin' On Heaven's Door." Publishing is by Perfect Songs and Sony/ATV Music Publishing.

Restoring some male pride, however, is teen idol Robbie Williams, with a pair of nominations for "Strong," penned with Guy Chambers and published by BMG Music Publishing and EMI Music Publishing. "Strong" is in the running for best song musically and lyrically and PRS most performed work.

Meanwhile, a teenage heartthrob from an earlier era, Sir Cliff Richard, is up for best-selling U.K. single with "The Millennium Prayer," the chart-topping setting by Paul Field and Stephen Deal of "The Lord's Prayer" to the tune of "Auld Lang Syne," published by Copycare. Travis' "Why Does It Always Rain On Me," written by Fran Healy and published by Sony/ATV Music Publishing, is nominated as best contemporary song.

Contending for the Ivors Dance Award are "Rendez-Vu" by Basement Jaxx, written by Felix Buxton and Simon Ratcliffe and published by Universal Music Publishing; "Sweet Like Chocolate" by Shanks & Bigfoot, written by Stephen Meade and Daniel Langsman (EMI Music Publishing) and also nominated in the best-selling U.K. single category, and "Re-Rewind" by Artful Dodger, penned by Mark Hill and Craig David (Windswept Music and Warner/Chappell Music).

SONY HOLLAND

(Continued from page 68)

with a similar new setup at competitor Universal Music Holland. "Local A&R is an increasingly important segment in today's industry. S.M.A.R.T. used to be great at it, Epic was so-so, and Columbia was not good at it at all. With van Rijsbergen heading the new A&R division, we've got somebody who's well-respected in the business and with artists."

Decam says he hopes the new measures will lead to increased efficiency in A&R and marketing. "What's the point in competing with oneselves?" he asks. "When you have various full-fledged labels, they tend to become mini-companies, which we can no longer afford. With more media outlets than ever, marketing budgets have gone up considerably. And different labels make different deals with retailers, etc. We need more coherent discussions, especially about new business models brought by Internet and future E-commerce."

Decam admits that as a consequence of Sony's new policy, some staff members will be made redundant and let go, although he insists they will total no more than seven from the labels. "As much as we can, we'll try to relocate staffers to other services within Sony outside of the labels," he adds.

Sony Music Holland has a 21% market share, says Decam. The shake-up at the company is not confined to the label reorganization. By the end of this year, all of Sony's labels and its back-office operations—now scattered throughout Hilversum—will be under one roof in a new Hilversum base.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 04/24/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**THANK YOU 4 EVERY DAY EVERY BODY** AMI SUZUKI SONY
2	NEW	**BOUKYAKU NO SORA** SADS TOSHIBA-EMI
3	2	**TSUNAMI** SOUTHERN ALL STARS VICTOR/UNIVERSAL
4	NEW	**STRAWBERRY** SADS TOSHIBA-EMI
5	3	**STAY BY MY SIDE** MAI KURAKI GIZA STUDIO
6	1	**SUNRISE NIPPON** ARASHI JOHNNY'S ENTERTAINMENT
7	NEW	**AIJYO** YUKI KOYANAGI EASTWEST JAPAN
8	13	**RAKUEN** KEN HIRAI SONY
9	8	**NANDA KANDA** TAKASHI FUJII ANTINOS
10	10	**ANATANO KISS WO KAZOEMASYOU** YUKI KOYANAGI EASTWEST JAPAN
11	7	**LOVE, DAY AFTER TOMORROW** MAI KURAKI GIZA STUDIO
12	NEW	**SEA SIDE JET CITY** BLANKEY JET CITY POLYDOR
13	9	**DEEP IMPACT** DRAGON ASH FEATURING RAPPAGARIYA VICTOR/UNIVERSAL
14	5	**GRAVITY** LUNA SEA VICTOR/UNIVERSAL
15	4	**SHOCK HEARTS** THE YELLOW MONKEY BMG FUNHOUSE
16	6	**KIIRDI OSORAOE BOOM BOOM BOOM** KIIRD 5 ZETIMA
17	14	**GOODBYE YESTEROAY** MIKI IMAI WARNER MUSIC JAPAN
18	11	**AKAI NIKKICYO** AKAGUMI 4 ZETIMA
19	NEW	**TRUTH OF TIME** TUBE SONY
20	16	**AOI SPORTS CAR NO OTOKO** ADIRO 7 ZETIMA

THIS WEEK	LAST WEEK	ALBUMS
1	1	**RINGO SHEENA** SHOUSO STRIP TOSHIBA-EMI
2	2	**JUOY & MARY** FRESH EPIC
3	4	**AIKO** SAKURA NO KI NO SHITA PONY CANYON
4	7	**VARIOUS ARTISTS** THE MOST RELAXING—FEEL TOSHIBA EMI
5	8	**HI-STANDARO** LOVE IS A BATTLEFIELD PIZZA OF DEATH
6	3	**MORNING MUSUME** 3RD—LOVE PARADISE ZETIMA
7	11	**DREAMS COME TRUE** GREATEST HITS "THE SOUL" EPIC
8	NEW	**MIKI IMAI** BLOOMING IVORY FOR LIFE
9	5	**SPEED** DEAR FRIENDS 2 TOY'S FACTORY
10	14	**MARIKO TAKAHASHI** THE BEST VICTOR
11	6	**SPEED** DEAR FRIENDS 1 TOY'S FACTORY
12	12	**ETERNITY** EVERY LITTLE THING AVEX TRAX
13	13	**DO AS INFINITY** BREAK OF DAWN AVEX TRAX
14	10	**BONNIE PINK** LET GO EASTWEST JAPAN
15	9	**AYUMI NAMASAKI** AYU-MI-XII (VERSION NONSTOP MEGA MIX) AVEX TRAX
16	16	**MASAYUKI SUZUKI** MEDIUMSLOW EPIC
17	18	**RINGO SHEENA** MUZAI MORATORIAMU TOSHIBA EMI
18	17	**TAMIO OKUNDA** GOLDEN END SONY
19	15	**TAKAKO MATSU** ITSUKA SAKURA NO AME NI POLYDOR
20	NEW	**YUKI KOYANAGI** FREEDOM EASTWEST JAPAN

GERMANY (Media Control) 04/18/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**LEB! (BIG BROTHER TITELSONG)** DIE 3 GENERATION RCA
2	1	**ANTON AUS TIROL** ANTDN AUS TIROL FEATURING DJ OETZI EMI
3	2	**MARIA MARIA** SANTANA FEATURING THE PRDDUCT G&B ARISTA/ARIOLA
4	4	**BLA BLA BLA** GIGI D'AGOSTINO ZYX
5	3	**SHALALA LALA** VENGABOYS BREAKIN'/EMI
6	6	**MEIN STERN** AYMAN EASTWEST
7	7	**DESERT ROSE** STING & CHEB MAMI MOTOR/UNIVERSAL
8	14	**SUMMER MOVED DN** A-HA WEA
9	5	**AMERICAN PIE** MADDNNA MAVERICK/WEA
10	8	**BONGO BONG** MANU CHAU VIRGIN
11	19	**NEVER BE THE SAME AGAIN** MELANIE C VIRGIN
12	NEW	**BAYERN** DIE TOTEN HDSEN EASTWEST
13	9	**BIG IN JAPAN** GUANO APES ARIOLA
14	11	**ALL THE SMALL THINGS** BLINK-182 POLYDOR/UNIVERSAL
15	13	**BYE BYE BYE** 'N SYNC JIVE/ZOMBA
16	NEW	**DANSE AVEC MOI!** KOSMDNOVA ZOMBA
17	12	**THE DARKSIDE** HYPETRAXX EMI
18	15	**WHERE ARE YOU?** PAFFENODRF EDEL
19	16	**RISE** GABRIELLE MOTOR/UNIVERSAL
20	NEW	**ALLES** SABRINA SETLUR EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	1	**SANTANA** SUPERNATURAL ARISTA/ARIOLA
2	2	**BOHSE ONKELZ** EIN BOSES MARCHEN AUS TAUSENO VIRGIN
3	18	**PINK FLOYD** IS THERE ANYBDDY DUT THERE? THE WALL LIVE 1980-19B1 EMI
4	8	**DYNAMITE DELUXE** DELUXE SOUNDSYSTEM EMI
5	NEW	**NO DOUBT** RETURN DF SATURN MDTOR/UNIVERSAL
6	5	**AC/DC** STIFF UPPER LIP EASTWEST
7	9	**ENRIQUE IGLESIAS** ENRIQUE UNIVERSAL
8	7	**HIM** RAZORBLADE ROMANCE BMG KOLN/BMG
9	14	**AYMAN** HOCHEXPLOSIV EASTWEST
10	6	**STEFAN RAAB** DAS TV—TOTAL ALBUM EDEL
11	4	**VENGABOYS** THE PLATINUM ALBUM BREAKIN'/EMI
12	10	**STING** BRAND NEW DAY MDTOR/UNIVERSAL
13	3	**PETER MAFFAY** X ARIOLA
14	NEW	**MOLOKO** THINGS TD MAKE AND DD ECHO/CONNECTED
15	11	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
16	15	**'N SYNC** NO STRINGS ATTACHED JIVE/ZOMBA
17	NEW	**HELMUT LOTTI** OUT OF AFRICA EMI
18	NEW	**HEVIA** TIERRA DE NADIE EMI
19	17	**A*TEENS** THE ABBA GENERATION MDTOR/UNIVERSAL
20	NEW	**DIE SCHLUMPFE** TOTAL AGGESFACED VOL. 11 EMI

U.K. (Copyright CIN) 04/15/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**TOCA'S MIRACLE** FRAGMA POSITIVA
2	1	**FILL ME IN** CRAIG DAVID WILDSTAR
3	NEW	**THONG SONG** SISQO DEF SOUL/MERCURY
4	2	**FLOWERS** SWEET FEMALE ATTITUDE WEA
5	5	**THE BAD TOUCH** BLOODHDUND GANG GEFFEN/UNIVERSAL
6	6	**BLOW YA MINO** LDCK 'N' LDAD PEPPER/ZOMBA
7	NEW	**I WANNA LOVE YDU FOREVER** JESSICA SIMPSON COLUMBIA
8	NEW	**JUST ARDUNO THE HILL** SASH! FEATURING TINA CDUSINS MULTIPLY
9	7	**NEVER BE THE SAME AGAIN** MELANIE C VIRGIN
10	4	**DEEPER SHADE DF BLUE** STEPS JIVE/ZOMBA
11	3	**A SONG FOR THE LOVERS** RICHARD ASHCROFT HUT/VIRGIN
12	9	**SAY MY NAME** DESTINY'S CHILD COLUMBIA
13	NEW	**FREAKYTIME** POINT BREAK ETERNAL/WEA
14	8	**FOOL AGAIN** WESTLIFE RCA
15	10	**AIRWAVE** RANK 1 MANIFESTO
16	11	**THE TIME IS NOW** MDLOKO ECHO
17	12	**SMOOTH** SANTANA FEATURING ROB THDMAS ARISTA
18	NEW	**SISTER** S2S MUSHROOM
19	15	**ALL THE SMALL THINGS** BLINK-182 MCA
20	NEW	**THE FACTS OF LIFE** BLACK BOX RECORDER NUDE

THIS WEEK	LAST WEEK	ALBUMS
1	1	**MOBY** PLAY MUTE
2	NEW	**PAUL WELLER** HELIOCENTRIC ISLAND
3	NEW	**MDLOKO** THINGS TD MAKE AND DO ECHO
4	2	**SANTANA** SUPERNATURAL ARISTA
5	4	**TOM JONES** RELOAD GUT
6	3	**WESTLIFE** WESTLIFE RCA
7	5	**MELANIE C** NORTHERN STAR VIRGIN
8	10	**ENGELBERT HUMPERDINCK** AT HIS VERY BEST [illegible]
9	7	**TRAVIS** THE MAN WHO INDEPENDIENTE
10	8	**SHANIA TWAIN** COME ON OVER MERCURY
11	6	**MACY GRAY** ON HOW LIFE IS EPIC
12	9	**SHANIA TWAIN** THE WOMAN IN ME MERCURY
13	12	**SANTANA** THE ULTIMATE COLLECTION COLUMBIA
14	RE	**DESTINY'S CHILD** THE WRITING'S ON THE WALL COLUMBIA
15	NEW	**IDLEWIND** 100 BROKEN WINDOWS FOOD
16	15	**DR. DRE** DR. DRE—2001 INTERSCOPE
17	RE	**STING** BRAND NEW DAY A&M
18	RE	**SISQO** UNLEASH THE DRAGON DEF SOUL/MERCURY
19	NEW	**MOODY BLUES** THE VERY BEST OF/STRANGE TIMES UNIVERSAL MUSIC TV
20	18	**STEPS** STEPTACULAR JIVE/ZOMBA

FRANCE (SNEP/IFOP/Tits-Live) 04/15/00

THIS WEEK	LAST WEEK	SINGLES
1	2	**CES SOIREES LA** YANNICK LA TRIBU/SONY
2	1	**SEX BOMB** TOM JONES FEATURING MDUSSE T. V2/SONY
3	3	**IF I COULD TURN BACK THE HANDS OF TIME** R KELLY JIVE/VIRGIN
4	15	**AIMER** DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
5	4	**LUCKY STAR** SUPERFUNK VIRGIN
6	6	**DESERT ROSE** STING & CHEB MAMI POLYDOR/UNIVERSAL
7	5	**TONTON DU BLEO** 113 SMALL/SONY
8	13	**AMERICAN PIE** MADONNA MAVERICK/WEA
9	9	**IL Y A TROP OE GENS QUI T'AIMENT** HELENE SEGARA ORLANDO/EASTWEST
10	10	**PURE SNORES** ALL SAINTS EASTWEST
11	19	**MY HEART GOES BOOM (LA OI DA OI)** FRENCH AFFAIR BMG
12	14	**THE RIDDLE** GIGI D'AGOSTINO EMI
13	NEW	**PARTIE OE CARTES** JOHNNY HALLYDAY MERCURY/UNIVERSAL
14	11	**TU ME MANQUES DEPUIS LONGTEMPS** SONIA LACEN & SEBASTIAN LORCA MERCURY/UNIVERSAL
15	7	**LES 3 CLOCHES** TINA ARENA COLUMBIA
16	8	**MAN! I FEEL LIKE A WOMAN!** SHANIA TWAIN MERCURY/UNIVERSAL
17	12	**MOVE YOUR BODY** EIFFEL 65 HOT TRACKS/SONY
18	17	**BDRN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/VIRGIN
19	18	**SI LOIN DE TOI** PIT BACCARDI HOSTILE/VIRGIN
20	NEW	**THAT DON'T IMPRESS ME MUCH** SHANIA TWAIN MERCURY/UNIVERSAL

THIS WEEK	LAST WEEK	ALBUMS
1	1	**SANTANA** SUPERNATURAL ARISTA/BMG
2	6	**LYNDA LEMAY** LIVE WEA
3	2	**LES ENFOIRES** ENFOIRES EN 2000 BMG
4	4	**NTM** LIVE EPIC
5	13	**SOUNDTRACK** POKEMDN- THE FIRST MOVIE EDEL/SONY
6	5	**VARIOUS ARTISTS** ROMED & JULIETTE BAXTER/UNIVERSAL
7	3	**SOUNDTRACK** TAXI 2 (BDF) HOSTILE/VIRGIN
8	NEW	**PINK FLOYD** IS THERE ANYBODY DUT THERE? THE WALL LIVE 1980-1981 EMI
9	7	**JACKY & BEN-J** LE BILAN SMALL/SONY
10	11	**LOUISE ATTAQUE** COMME ON A DIT ATMOSPHERIQUES/SONY
11	16	**AC/DC** STIFF UPPER LIP EASTWEST
12	9	**TINA ARENA** IN OEEP COLUMBIA
13	10	**SHANIA TWAIN** COME DN OVER MERCURY/UNIVERSAL
14	8	**PATRICK BRUEL** JUSTE AVANT BMG
15	17	**HELENE SEGARA** AU NOM D'UNE FEMME ORLANDO/EASTWEST
16	12	**JOHNNY HALLYDAY** SANG POUR SANG MERCURY/UNIVERSAL
17	16	**ALAIN SOUCHON** [illegible]
18	RE	**MOBY** PLAY VIRGIN
19	14	**LES RITA MITSOUKO** COOL FRENESIE VIRGIN
20	NEW	**YO SOY** YURI BUENAVENTURA MERCURY/UNIVERSAL

CANADA (SoundScan) 04/29/00

THIS WEEK	LAST WEEK	SINGLES
1	2	**AMERICAN PIE** MADDNNA MAVERICK/WARNER
2	1	**THIS TIME ARDUND** HANSON MDE/ISLAND/UNIVERSAL
3	3	**BETTER DFF ALONE** ALICE DEEJAY REPUBLIC/UNIVERSAL
4	6	**THERE YOU GO** PINK LAFACE/ARISTA/BMG
5	4	**IT FEELS SO GOOO (PART 2) (IMPORT)** SDNIDUE FARM CLUB/REPUBLIC/UNIVERSAL
6	9	**MARIA MARIA** SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
7	5	**MAMBOLED** ELISSA POPULAR/EMI
8	NEW	**SONG FOR THE LOVERS** RICHARD ASHCROFT VIRGIN/EMI
9	8	**AMAZEO** LONESTAR BMI/BMG
10	NEW	**MEGAMIX** VENGABDYS DEP INTERNATIONAL
11	7	**FEELIN' SO GOOD (PART 1) (IMPORT)** JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE WORK/SONY
12	15	**CAN'T STOP** JACKSOUL VIK/BMG
13	12	**SAY MY NAME** DESTINY'S CHILD COLUMBIA/SONY
14	11	**LAST KISS** PEARL JAM EPIC/SONY
15	10	**CANOLE IN THE WINO 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY/UNIVERSAL
16	19	**RAINBOW COUNTRY (REMIX)** BOB MARLEY VS. FUNKSTAR DE LUXE EDEL/ATTIC
17	RE	**MDVE YOUR BODY** EIFFEL 65 POPULAR
18	RE	**BYE BYE BYE (IMPORT)** 'N SYNC JIVE
19	14	**BACK IN MY LIFE** ALICE DEEJAY VIOLENT/REPUBLIC/UNIVERSAL
20	NEW	**HE WASN'T MAN ENOUGN** TDNI BRAXTDN LAFACE/ARISTA/BMG

THIS WEEK	LAST WEEK	ALBUMS
1	1	**'N SYNC** NO STRINGS ATTACHED JIVE/BMG
2	2	**SANTANA** SUPERNATURAL ARISTA/BMG
3	3	**MACY GRAY** ON HDW LIFE IS EPIC/SONY
4	NEW	**HO OOUBT** RETURN OF SATURN TRAUMA/INTERSCOPE/UNIVERSAL
5	4	**ENRIQUE IGLESIAS** ENRIQUE INTERSCOPE
6	5	**OR. ORE** DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
7	6	**BLOODNDUND GANG** HOORAY FOR BOOBIES REPUBLIC/GEFFEN/UNIVERSAL
8	7	**SUNOTRACK** RDMEO MUST DIE—THE ALBUM BLACKGROUND/VIRGIN/EMI
9	19	**SISQO** UNLEASH THE DRAGON DRAGON/DEF SOUL/UNIVERSAL
10	9	**AQUA** ADUARIUS MCA/UNIVERSAL
11	16	**RED HOT CHILI PEPPERS** CALIFORNICATION WARNER
12	10	**VARIDUS ARTISTS** BIG SHINY TUNES 4 JVT/EMI
13	8	**VARIOUS ARTISTS** GRAMMY NOMINEES 2000 GRAMMY/RCA/BMG
14	18	**KID ROCK** DEVIL WITHOUT A CRUSE LAVA/ATLANTIC/WARNER
15	13	**VARIOUS ARTISTS** MUCHDANCE 2000 SONY
16	20	**S CLUB 7** S CLUB POLYDOR/UNIVERSAL
17	15	**VARIOUS ARTISTS** YTV BIG FUN PARTY MIX UNIVERSAL
18	11	**M.C. MARIO** M.C. MARIO MIXDOWN 2000 SONY
19	NEW	**MOBY** PLAY V2/BMG
20	RE	**DIXIE CHICKS** FLY MONUMENT/SONY

NETHERLANDS (Stichting Mega Top 100) 04/22/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**FREESTYLER** BOMFUNK MC'S EPIC
2	2	**MARIA MARIA** SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
3	5	**NEVER BE THE SAME AGAIN** MELANIE C VIRGIN
4	3	**THONG SONG** SISQO MERCURY/UNIVERSAL
5	6	**LOVE COME HOME** DJ JEAN DIGIDANCE
6	4	**ANTON AUS TIRDL** ANTON AUS TIRDL FEATURING DJ DETZI EMI
7	NEW	**HE WASN'T MAN ENOUGH** TDNI BRAXTDN BMG
8	7	**DNDERWEG** ABEL PIAS
9	17	**ROCK THE HOUSE** SCOOP EMI
10	11	**BRING IT ALL BACK** S CLUB 7 POLYDOR/UNIVERSAL
11	13	**SEX BOMB** TDM JONES FEATURING MOUSSE T V2
12	8	**SAY MY NAME** DESTINY'S CHILD COLUMBIA
13	12	**HIGHER & HIGHER** DJ JURGEN DIGIDANCE
14	10	**SHALALA LALA** VENGABOYS BREAKIN'/VIOLENT
15	14	**AMERICAN PIE** MADONNA MAVERICK/WARNER
16	16	**I WANNA LOVE YOU FOREVER** JESSICA SIMPSON COLUMBIA
17	9	**WATJE** DOE MAAR V2
18	20	**RISE** GABRIELLE POLYDOR
19	19	**ND GOODBYES** LINDA ABCD
20	RE	**FORGET ABOUT DRE/STILL D.R.E.** DR. ORE POLYDOR/UNIVERSAL

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	**OOE MAAR** KLAAR V2
2	1	**SANTANA** SUPERNATURAL ARISTA/BMG
3	2	**VAN DIK HOUT** IK JOU & JIJ MU DOUBLE T/SONY
4	3	**ROWWEN HEZE** VANDAAG RAM
5	9	**LIVE** THE DISTANCE TO HERE MERCURY/UNIVERSAL
6	8	**ANDRE HAZES** WANT IK HDU VAN JOU EMI
7	6	**VENGABOYS** THE PLATINUM ALBUM BREAKIN'/VIOLENT
8	5	**RED HOT CHILI PEPPERS** CALIFORNICATION WARNER
9	12	**ANOUK** URBAN SOLITUDE DINO
10	7	**SANTANA** THE ULTIMATE COLLECTION SONY
11	13	**TOM JONES** RELOAD V2
12	10	**ANDREA BOCELLI** SOGNO POLYDOR/UNIVERSAL
13	4	**PINK FLOYD** IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
14	16	**THE CORRS** MTV UNPLUGGED 143/LAVA/WARNER
15	RE	**ANDRE HAZES** AL 15 JAAR GEWOON ANDRE EMI
16	RE	**DOE MAAR** ALLES RAM
17	17	**MARCO BORSATO** LUID EN DUIDELIJK POLYDOR/UNIVERSAL
18	11	**SISQO** UNLEASH THE DRAGON MERCURY/UNIVERSAL
19	15	**ILSE DELANGE** WORLD OF HURT WARNER
20	RE	**BLOF** BOVEN EMI

AUSTRALIA (ARIA) 04/17/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**POISON** BAROOT WEA
2	1	**BYE BYE BYE** 'N SYNC JIVE/ZOMBA
3	13	**SAY MY NAME** OESTINY'S CHILD COLUMBIA/SONY
4	10	**AOELANTE** SASH! SHOCK
5	6	**LIVE WITHOUT IT** KILLING HEIOI ROADSHOW/WARNER
6	2	**CANDY** MANDY MOORE EPIC
7	NEW	**NEVER BE THE SAME AGAIN** MELANIE C VIRGIN
8	8	**ALL THE SMALL THINGS** BLINK-182 UNIVERSAL
9	4	**PURE SHORES** ALL SAINTS WEA
10	7	**WHAT'S A GIRL TO OO** S2S MUSHROOM/FESTIVAL
11	3	**BLOKE** CHRIS FRANKLIN EMI
12	12	**EX-GIRLFRIENO** NO DOUBT UNIVERSAL
13	5	**MOVE YOUR BODY** EIFFEL 65 SHOCK
14	NEW	**WHY OOES IT ALWAYS RAIN ON ME** TRAVIS EPIC
15	18	**PRAY** TINA COUSINS JIVE/ZOMBA
16	9	**I WANNA LOVE YOU FOREVER** JESSICA SIMPSON COLUMBIA
17	17	**WE THINK IT'S LOVE** LEAH HAYWOOD EPIC
18	19	**BRICK TRACK VS. GITTY UP** SALT 'N PEPA WEA
19	14	**ABSOLUTELY EVERYBODY** VANESSA AMDROSI TRANSISTOR/BMG
20	NEW	**DON'T GIVE UP** CHICANE FEATURING BRYAN ADAMS EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	2	**KILLING NEIDI** REFLECTOR ROADSHOW/WARNER
2	1	**VANESSA AMORDSI** THE POWER TRANSISTOR/BMG
3	NEW	**'N SYNC** NO STRINGS ATTACHED JIVE/ZOMBA
4	3	**MOBY** PLAY MUSHROOM/FESTIVAL
5	7	**ENEMA OF THE STATE** BLINK-182 UNIVERSAL
6	5	**RED HOT CHILI PEPPERS** CALIFDRNICATION WEA
7	4	**MACY GRAY** DN HOW LIFE IS EPIC
8	6	**SANTANA** SUPERNATURAL ARISTA/BMG
9	NEW	**DESTINY'S CHILD** THE WRITING'S ON THE WALL COLUMBIA
10	9	**SAVAGE GARDEN** AFFIRMATION ROADSHOW/WARNER
11	NEW	**NO DOUBT** RETURN OF SATURN UNIVERSAL
12	8	**TRAVIS** THE MAN WHO EPIC
13	10	**LIVE** THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
14	12	**THE SEEKERS** THE HISTORIC 1968 BBC FAREWELL MUSHROOM/FESTIVAL
15	NEW	**CHICANE** BEHIND THE SUN EPIC
16	13	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
17	16	**LIMP BIZKIT** SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL
18	15	**AREA 7** BITTER & TWISTED TRAD/ZOMBA
19	11	**SOUNDTRACK** THE BEACH WEA
20	16	**KASEY CHAMBERS** THE CAPTAIN EMI

ITALY (Musica e Dischi/FIMI) 04/18/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**IO CI SARO'** PIERO PELU WEA
2	7	**THE GREAT BEYONO** R.E.M WEA
3	4	**DESERT ROSE** STING & CHEB MAMI A&M/UNIVERSAL
4	6	**ALL THE SMALL THINGS** BLINK 182 MCA/UNIVERSAL
5	3	**UN GIORNO MIGLIDRE** LUNA POP UNIVERSO BANANA/UNIVERSAL
6	1	**AMERICAN PIE** MADONNA MAVERICK/WEA
7	9	**THE BAO TOUCH** BLOODHOUND GANG UNIVERSAL
8	NEW	**TOO MUCH OF NEAVEN** EIFFEL 65 BLISS CO.
9	2	**PURE SHORES** ALL SAINTS CGD/EASTWEST
10	8	**TUTTI GLIZERI OEL MONDO** RENATO ZERO FONOPOLI/SONY
11	5	**5EX BOMB** TOM JDNES FEATURING MOUSSE T. V2/UNIVERSAL
12	13	**MY HEART GOES BOOM (LA OI DA OI)** FRENCH AFFAIR BMG
13	10	**BYE BYE BYE** 'N SYNC JIVE/VIRGIN
14	11	**LA TUA RAGAZZA SEMPRE** IRENE GRANDI CGD/EASTWEST
15	19	**LA BANANA** MICHAEL CHACON DANCEWORX/VOLUMEX
16	NEW	**A SONG FOR THE LOVERS** RICHARO ASHCROFT VIRGIN
17	12	**CARTOON HEROES** AQUA UNIVERSAL
18	14	**TUTTI I MIEI SBAGLI** SUBSONICA MERCURY/UNIVERSAL
19	20	**MARIA** MONICA ANDERSON DREAM BEAT
20	NEW	**DISCO DOWN** HOUSE OF GLASS OCEAN TRAX

THIS WEEK	LAST WEEK	ALBUMS
1	1	**SANTANA** SUPERNATURAL ARISTA/BMG
2	2	**PINK FLOYD** IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
3	NEW	**JARABE DE PALO** DEPENDE VIRGIN
4	4	**RENATO ZERO** I MIEI NUMERI FONOPOLI/SONY
5	8	**STING** BRAND NEW DAY A&M/UNIVERSAL
6	14	**MOBY** PLAY VIRGIN
7	6	**AQUA** AQUARIUS UNIVERSAL
8	10	**LUNA POP** SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
9	9	**ADRIANO CELENTANO** ID NDN SO PARLAR D'AMORE CLAN/SONY
10	5	**GIGI D'ALESSIO** QUANOO LA MIA VITA CAMBIERA RCA
11	3	**FRANCESCO GUCCINI** STAGIDNI EMI
12	7	**BLINK-182** ENEMA OF THE STATE MCA/UNIVERSAL
13	12	**CARMEN CONSOLI** STATO DI NECESSITA CYCLOPE/UNIVERSAL
14	11	**IRENE GRANOI** VERDEROSSOEBLU (CON BRANO SAN REMO) CGD/EASTWEST
15	15	**RED HOT CHILI PEPPERS** CALIFORNICATION WEA
16	19	**883** GRAZIE MILLE FRI/SONY
17	17	**SMASHING PUMPKINS** MACHINA/THE MACHINES OF GDD VIRGIN
18	NEW	**GIANNI MORANOI** COME FA BENE L'AMORE MORMOBA/BMG
19	13	**GERARDINA TROVATO** GECH/ & VAMPIRI SUGAR/UNIVERSAL
20	RE	**TOM JONES** RELOAD V2/UNIVERSAL

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re Entry

HITS OF THE WORLD
C O N T I N U E D

EUROCHART 04/22/00 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	AMERICAN PIE MADONNA MAVERICK/WARNER BROS
2	4	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
3	2	SEX BOMB TOM JONES FEATURING MOUSSE T GUT/V2
4	3	SHALALA LALA VENGABOYS VIOLENT/VARIOUS
5	7	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
6	6	DESERT ROSE STING & CHEB MAMI A&M
7	5	PURE SHORES ALL SAINTS LONDON
8	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
9	NEW	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
10	NEW	FILL ME IN CRAIG DAVID WILDSTAR
		ALBUMS
1	1	SANTANA SUPERNATURAL ARISTA
2	3	VENGABOYS THE PLATINUM ALBUM VIOLENT/VARIOUS
3	2	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
4	8	MOBY PLAY MUTE
5	4	AC/DC STIFF UPPER LIP ELEKTRA
6	5	TOM JONES RELOAD GUT/V2
7	6	MACY GRAY ON HOW LIFE IS EPIC
8	7	AQUA AQUARIUS UNIVERSAL
9	NEW	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN
10	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS

SPAIN (AFYVE/ALEF MB) 12/04/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GOES TO MIAMI MIX KETAMA MERCURY/UNIVERSAL
2	1	SOBREVIVIRE MONICA NARANJO EPIC
3	NEW	IF ONLY HANSON MERCURY/UNIVERSAL
4	2	FRUTA FRESCA CARLOS VIVES VIRGIN
5	3	AMERICAN PIE MADONNA MAVERICK/WEA
6	6	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
7	5	TU SIGUE ASI OBK HISPAVOX
8	4	BE WITH YOU ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
9	9	CAI NINA PASTORI ARIOLA
10	8	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
		ALBUMS
1	1	MONICA NARANJO MINAGE EPIC
2	NEW	NINA PASTORI CANAILLA ARIOLA
3	NEW	TOM JONES GOLD UNIVERSAL
4	3	SANTANA SUPERNATURAL ARISTA/ARIOLA
5	4	BERTIN OSBORNE SABOR A MEXICO MERCURY/UNIVERSAL
6	2	OBK ANTROPOP HISPAVOX
7	8	MANA UNPLUGGED WEA
8	5	AC/DC STIFF UPPER LIP DRO
9	NEW	REINCIDENTES Y AHORA QUE? RCA
10	9	TAMARA GRACIAS DARS/MUXXIC/UNIVERSAL

NEW ZEALAND (Record Publications Ltd.) 04/16/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	MOBY PLAY FESTIVAL
2	3	MACY GRAY ON HOW LIFE IS SONY
3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	4	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
6	8	EIFFEL 65 EUROPOP SHOCK/BMG
7	RE	WESTLIFE WESTLIFE BMG
8	7	BLINK-182 ENEMA OF THE STATE UNIVERSAL
9	NEW	SOUNDTRACK THE BEACH WARNER
10	NEW	PANTERA REINVENTING THE STEEL WARNER

PORTUGAL (Portugal/AFP) 04/18/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	3	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
4	5	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
5	4	GREGORIAN MASTERS OF CHANT EDEL
6	6	DANIELLA MERCURY SOL DA LIBERDADE RCA
7	8	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
8	7	GNR POPLESS EMI
9	9	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER
10	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER

SWEDEN (GLF) 04/20/00

THIS WEEK	LAST WEEK	SINGLES
1	2	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
2	1	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
3	3	NAR VINDARNA VISKAR MITT NAMN ROGER PONTARE FOUR LEAF CLOVER
4	NEW	AROUND THE WORLD AQUA UNIVERSAL
5	7	FOOL AGAIN WESTLIFE RCA
6	4	BYE BYE BYE 'N SYNC JIVE/VIRGIN
7	5	SHALALA LALA VENGABOYS BREAKIN'/VIRGIN
8	6	AMERICAN PIE MADONNA MAVERICK/WARNER
9	6	GOR DET IGEN MARKOOLIO CNR/ARCADE
10	9	CRAZY CUE POOL SOUNDS/DHE
		ALBUMS
1	1	MARIE FREDRIKSSON ANTLIGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI
2	2	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC CMC/EMI
3	3	SANTANA SUPERNATURAL ARISTA/BMG
4	6	AQUA AQUARIUS UNIVERSAL
5	4	LISA NILSSON VIVA DIESEL/SONY
6	5	GHEORGHE ZAMFIR FEELING OF ROMANCE CMC/EMI
7	NEW	NO DOUBT RETURN OF SATURN INTERSCOPE/UNIVERSAL
8	RE	MACY GRAY ON HOW LIFE IS EPIC
9	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	6	CUE CUE POOL SOUNDS/DHE

DENMARK (IFPI/Nielsen Marketing Research) 04/15/00

THIS WEEK	LAST WEEK	SINGLES
1	1	THE WHISTLE SONG DJ ALLIGATOR PROJECT FLEX/EMI
2	2	FREESTYLER BOMFUNK MC'S SONY
3	3	WHERE ARE YOU PAFFENDORF EDEL
4	5	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
5	5	AMERICAN PIE MADONNA MAVERICK/WARNER
6	10	INSIDE TO OUTSIDE LADY VIOLET EDEL
7	NEW	SUNSHINE REGGAE LAID BACK/FUNKSTAR DE LUXE EMI
8	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
9	NEW	MAMBO ITALIANO SHAFT UNIVERSAL
10	7	D.E.V.I.L. 666 REMIXED
		ALBUMS
1	2	MACY GRAY ON HOW LIFE IS SONY
2	1	AQUA AQUARIUS UNIVERSAL
3	3	VENGABOYS THE PLATINUM ALBUM BREAKIN'/VIRGIN
4	NEW	GNAGS RIDSER REVNER OG BULER RECART/CMC
5	8	SAVAGE GARDEN AFFIRMATION SONY/PLADECOMPAGNIET
6	6	BELLAMY BROTHERS OUR DANISH COLLECTION CMC
7	5	VARIOUS ARTISTS DANSK MELODI GRANOPRIX 2000 CMC
8	4	BOMFUNK MC'S IN STEREO SONY
9	RE	SANTANA SUPERNATURAL ARISTA/BMG
10	RE	ROY ORBISON THE DANISH COLLECTION VIRGIN

NORWAY (Verdens Gang Norway) 04/18//00

THIS WEEK	LAST WEEK	SINGLES
1	4	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
2	1	AMERICAN PIE MADONNA MAVERICK/WARNER
3	9	MY HEART GOES BOOM CHARMED UNIVERSAL
4	6	BYE BYE BYE 'N SYNC JIVE/VIRGIN
5	3	FREESTYLER BOMFUNK MC'S SONY
6	5	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY
7	2	SUMMER MOVED ON A-HA WARNER
8	6	RISE GABRIELLE UNIVERSAL
9	10	SHALALA LALA VENGABOYS BREAKIN'/VIRGIN
10	NEW	SAY MY NAME DESTINY'S CHILD SONY
		ALBUMS
1	NEW	A-HA MINOR EARTH MAJOR SKY WARNER
2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	2	AQUA AQUARIUS UNIVERSAL
4	NEW	ROY ORBISON NORSKE FAVORITTER—DE BESTE VIRGIN
5	4	JESSICA SIMPSON SWEET KISSES SONY
6	3	AGE ALEKSANDERSEN GAMLE ORN NORSKEGRAM
7	6	GABRIELLE RISE UNIVERSAL
8	5	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
9	RE	BO KASPERS ORKESTER HITTILLS SONY
10	NEW	SOUNDTRACK POKEMON: THE FIRST MOVIE WARNER

FINLAND (Radiomafia/IFPI Finland) 04/16/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	HIM RAZORBLADE ROMANCE TERRIER/BMG
2	3	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
3	2	HASSISEN KONE TARJOLLA TANAAN POKO
4	NEW	RED HOT CHILI PEPPERS WHAT HITS!?—BEST OF EMI
5	NEW	NO DOUBT RETURN OF SATURN INTERSCOPE/UNIVERSAL
6	7	LEIDIT LEIDIT LEVYLLA BMG/WARNER
7	4	SANTANA SUPERNATURAL ARISTA/BMG
8	5	YOLINTU PLENEN POJAN HAAVEET F-RECORDS/WARNER
9	NEW	SASH! TRILENIUM EDEL
10	NEW	KEMOPETROL SLOWED DOWN PLASTINKA

ARGENTINA (CAPIF) 04/15/00

THIS WEEK	LAST WEEK	ALBUMS
1	2	LOS NOCHEROS NOCHEROS EMI
2	1	SHAKIRA MTV UNPLUGGED SONY
3	NEW	RODRIGO A 2000 BMG
4	6	MANA MTV UNPLUGGED WARNER
5	8	SANTANA SUPERNATURAL ARISTA/BMG
6	7	A*TEENS THE ABBA GENERATION UNIVERSAL
7	NEW	LOS PERICOS 1000 VIVOS EMI
8	NEW	DIVIDIDOS NARIGON DEL SIGLO BMG
9	RE	SHAKIRA DONDE ESTAN LOS LADRONES SONY
10	NEW	VARIOUS ARTISTS EXAGERADISIMO 2000 BMG

GLOBAL MUSIC PULSE
THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THIRTY YEARS after the band released its final album, a **Beatles** record is officially on sale in China for the first time. "We've been trying to get permission to sell Beatles works for the past eight years," says **Cindy Tai**, managing director of EMI (China), which shipped 50,000 copies of the remastered version of "Yellow Submarine" on March 28. "But the Beatles' management was always wary of releasing product where piracy is rampant." While Tai agrees that piracy remains a problem, she says labels should still ensure legitimate product is available. To celebrate the occasion, 10 Mandopop artists performed Beatles classics to a crowd of 1,000 on March 28 in Beijing. Meanwhile, U.K. band **James** and Afro-beat star **Femi Kuti** will head the bill over local acts at the Heineken Beat 2000 festival to be held at the wonderfully named Altar of the Sun May 13-14 in Beijing.

DAVENA MOK and NIGEL WILLIAMSON

FUNKSTAR DE LUXE seems to be a sun worshipper. Denmark's premier DJ hit the Euro charts with **Bob Marley's** "Sun Is Shining" (edel), and now he's back with a remixed version of the 1982 hit "Sunshine Reggae" (EMI-Medley). The song was originally performed by the duo **Laid Back**, which was the biggest pop success to come out of Denmark until **Aqua**. Released March 29 in Denmark, the single will be out in European territories, New Zealand, and South Africa in early May. It is the first release in an ambitious EMI-Medley project that will see a string of Danish DJs offering year 2000 remixes of catalog material. CHARLES FERRO

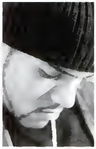
"POISON," THE DEBUT SINGLE by five-piece female pop act **Bardot** on Warner Music, made chart history April 17 in Australia. The group is the first domestic act to have its debut single enter the Australian Recording Industry Assn. (ARIA) chart at No. 1. The only other domestic acts to achieve a chart-topping entry are **Midnight Oil, Silverchair,** and **Kylie Minogue**. And only 13 acts, local or international, have entered at No. 1 in the ARIA charts' 17-year-old existence. Bardot, created from a 13-part TV series on the Seven Network on the making of a pop act, had a ready-made audience. The series was a ratings winner in Australia (2.5 million viewers each Sunday) and New Zealand, and it has attracted interest from U.K. networks. Bardot, signed to the EastWest imprint, will release its album in May.

CHRISTIE ELIEZER

GERMAN ROCKER Peter Maffay has returned to the charts at No. 2 with "X" (BMG Ariola). The album represents a resumption of the rock format with which he made his name, selling 30 million records in a three-decade career. His last record, "Encounters," was an excursion into world music. The new set's first single, "Bis Ans Ende Der Welt" (Till The End Of Time), written by bass player **Ken Taylor**, was released in late February in conjunction with an eight-city teaser club tour. The album, produced at the Factory Studios in Dublin, showcases Maffay's rock roots but also features rap elements on such tracks as "Rette Mich" (Rescue Me), a duet with 27-year-old **Lukas Hilbert**, who penned most of the lyrics. The song is slated for single release in early May. A 30-city German tour is scheduled before the end of the year.

ELLIE WEINERT

DESPITE BEING RELEASED the same week as the solo debut of ex-**Verve** front man **Richard Ashcroft** and the latest by chart regular **Steps**, **Craig David's** "Fill Me In" (Wildstar) beat them all to top the U.K. singles chart on April 9. A prime example of the burgeoning garage or "two-step" sound, the album sold 165,000 copies in its first week. Just 18, David was vocalist on **Artful Dodger's** turn-of-the-year garage anthem, "Re-Rewind The Crowd Say Bo Selecta" (Public Demand/Relentless). Hailing from Southampton on England's south coast, David has his own garage show on London top 40 station 95.8 Capital FM, and his first album will be released this summer. "It's got the urban, U.K. garage thing moving through it," he says. "But there's other influences, like the Spanish guitar/Latino vibe and a rocky number that's going to surprise people."


DAVID

PAUL SEXTON

THE GLITZY SPIRIT of **Sister Sledge** is back on Swedish dancefloors. In the week ending April 15, the **Nile Rodgers/Bernard Edwards**-penned disco anthem "Thinking Of You," remade by Swedish R&B collective **Blacknuss**, hit the No. 1 spot on the dance chart. The band's third album, "3," featuring guest vocalists **Kerima** and **Swahili**, has just been released in Sweden. Diesel Music has issued all three albums, but whereas the first two were distributed through BMG, "3" goes through Sony Music. But international plans are in doubt because of the diverging solo projects of the collective's eight members. "We're having problems, because there are so many of them," says Diesel Music international manager **Nutta Hultman**.

KAI R. LOFTHUS

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Universal To Unveil New Extranet

Long-Awaited Business-To-Business Site Builds On Predecessors

BY STEVE TRAIMAN

NEW YORK—Universal Music Group (UMG) is rolling out its new Universal Business Tools Extranet site the first week in May. The last of the big five music companies to establish a dedicated business-to-business site for retailers, media, and internal staff, UMG has had the advantage of building on data available on other Extranets.

Universal Music and Video Distribution (UMVD) president Jim Urie says, "Universal Business Tools is yet another piece in the building of the new UMVD. We set out with only one goal in mind—to have the best possible site to aid our retail partners, and in this we feel we have succeeded."


URIE

Urie used his own E-mail list of key retailers to tap into their opinions of existing Extranets. This input provided the basis for key elements of the Universal site and led to fine-tuning in the beta test stage over the past several months.

The secure-password-protected site, umvd.com, launches with digitized assets (liner notes, graphics) of more than 3,100 of the 14,000-plus UMG catalog of albums, according to Ralph Cavallaro, MCA Records VP of information technology (IT) and a key member of the site-development steering committee.

With incorporation of the PolyGram catalog, represented labels include DreamWorks, Interscope Geffen A&M, Island/Def Jam, Universal Latino, MCA, MCA Nashville, Mercury Nashville, Universal/Motown, Universal Classics, and Verve.

Universal welcomes visitors to its "fully functional business-to-business site" with the slogan "We stand for artistry and artist development." The user menu includes artist news and features; new-release information by artist, title, UPC, label, catalog number, release date, and music type; catalog information; publicity assets; tour information; point-of-purchase inventory, including downloadable ad slicks; and sales communications. For dual music and video retailers, there's a direct link to the password-protected Universal Studios Home Video Extranet site.

At the launch, all artist tour information will be provided with a direct link to Pollstar; UMVD will take over this function in phase two during the third and fourth quarters. Audioclips also will be available later this year, along with personalized content, other service assets, and more robust publicity assets with direct links to each label. Digitized catalog titles will be phased in on a continuing basis.

Urie gave full credit to the dedicated steering committee that cut across both the UMG and UMVD departments. Playing key roles in site development were Mavis Takemoto, UMVD senior VP of administration; Paul Satenstein, MCA Records CFO; Scott Belmont, UMG senior VP of IT; Ellison Scudder, UMVD senior director of strategic label services; and Cavallaro.

Diamond Technology Partners was the project management team, represented by Alan Bovinet and Adam Solove, while Kore, formerly Vantage, which has worked on several other industry Extranets, was the business requirements/development partner. The Kore team included Eric Barnes, senior business consultant; Dave Nance, senior system architect; Adam Miller, senior software developer; Jay Pomeroy, business consultant; and Will Nishioka, project manager.

"One of the best things UMG and UMVD did was to have us spend three months inside the company," notes Barnes. "We used MCA Records as the test label, working with key people in the art, publicity, sales, international, and administrative departments, as well as the distribution company, to fully define the current processes on all releases and artist information.

"Universal had the forethought to want to fully understand the big processes before signing off on the site," he adds. "Given where the Internet is going, and its dramatic impact on how the industry must do business in the future, the site had to have a lot of functionality and, most important, be user-friendly."

Kore's job was to help the steering committee build a solid business case for servicing UMVD's retail partners with a cost-effective Extranet site that

(Continued on page 77)

Egreetings.com Develops 'Viral Marketing' Concept

BY JILL PESSELNICK

LOS ANGELES—As labels continue to search for new marketing tools to promote their artists on the ever-expanding Internet, egreetings.com, which offers free greeting cards featuring top music acts, has introduced a way for record companies to cash in on the concept of "viral marketing."


TUCKER


LEVIN

" 'Viral marketing' is a term that we've coined that means that customers are introducing other customers to a Web site," says egreetings CEO Gordon Tucker. "Sending a card with a musical clip is also an advertising message—the ultimate in target marketing."

Each card in the music section of the egreetings site includes a 30-second music clip, along with an artist video segment or animation and a space to type in a personal message. The sender has the option of clicking on an egreetings link to purchase that artist's record and can additionally send along a digital gift certificate from such sites as CDnow or Reel.com.

The sender can additionally access links that connect to artist Web sites and fan clubs after transmitting the message. When the card is sent, the receiver can also click on the CD purchasing link.

Participating labels benefit by receiving a portion of all CD sales.

Egreetings would not divulge how many of its music card senders, which it claims to be in the millions, also buy CDs. The company says in its prospectus that it has changed its business model from deriving revenue by charging customers for digital greeting cards to obtaining revenue from advertising, sponsorships, and products sold through its Web site. For the nine months that ended Sept. 30, egreetings reports a net loss of $22 million on $1.53 million in revenue, compared with a net loss of $5.21 million on $182,000 in revenue the year before.

Though egreetings would not comment on how many records are being sold through its site, Nancy Levin, president of egreetings' entertainment division, says, "We know that we're helping to sell records [based on our data]. We can also help with the transition from a first single to the second."

In the future, Levin hopes to use clips from records prior to their release. She believes that "this could be a unique and powerful setup," though a deal of this kind has yet to be signed.

San Francisco-based egreetings features music clips of more than 30 mainly pop or rock acts, such as Christina Aguilera, Vertical Horizon, Chris Isaak, and Brian McKnight. Most of the artists are affiliated with BMG or Universal, with whom egreetings has struck tailored deals. Levin, who would not give details on the specific pacts, says the site is in negotiations with other labels as well.

"We discuss with the labels or the artist which songs and what artwork will be used on the site," says Levin. "Then we work it through our business and design department. It's a real back-and-forth process."

Typically, three separate clips are created for each artist. Levin says that one clip is usually a past hit and at least one showcases a new song. A clip stays on the site as long as "it's still hot."

"This is an effective way of marketing at the moment," says Martin Kirkup, Counting Crows' manager. "A high percentage of the band's fans are active on the Internet, and we thought that giving them a choice of egreetings messages was a fun thing to do. It's not spamming anyone. It's attractive to the eye and the ear. I don't see any conceivable downside to any of it."

(Continued on page 79)

Eisner Warns Online Piracy Will Stifle Artists' Creativity

BY DON JEFFREY

NEW YORK—Illustrating the threat to the entertainment industry of Internet piracy, Michael Eisner, chairman/CEO of the Walt Disney Co., has warned that the growth of entertainment on the Web will "stall if the creators of the content cannot enjoy the full rights of ownership of that content."

In a speech to media and investment executives April 4, Eisner outlined a five-pronged strategy Disney is undertaking to combat piracy of intellectual property such as music and film.

It entails urging Congress to refrain from mandating compulsory licenses for the redistribution of content on the Internet; working with world governments to stop overseas piracy; creating an "aggressive campaign" with the Motion Picture Assn. of America to educate consumers about intellectual property rights on the Web; building cooperation among the music, broadcasting, film, and technology industries to develop effective encryption systems; and developing business strategies to make content available on the Net at "reasonable cost."

Eisner said that in the music business "we have already seen that people will gladly pay fair prices for legally produced product even when it can be easily reproduced and unlawful copies can be easily obtained."

During his presentation at a conference sponsored by Schroders bank and Variety magazine, Eisner previewed the opening scenes of a Disney animated film coming out in May, "Dinosaur." He said that the 80-minute movie—which required four years and 45 million megabytes of data to make—"were it to get into the wrong hands, could be compressed on a single DVD disc in a matter of minutes and instantaneously put on the Internet while the film is still in the theaters."

If piracy diminishes rewards for creativity, Eisner warned, "the creative risk-takers will put their energies elsewhere, and the Internet will become a wonderful delivery system with nothing wonderful to deliver."

In remarks that would not cheer video retailers, however, Eisner noted that consumers might find it easier to download a movie for $2.50 than pirate it; if that were true, "the Internet would have a profound effect on studios, since unlike home video rentals, the studios would be capturing all of the revenues."

Eisner cited statistics showing that copyrighted products are among the fastest-growing segments of the U.S. economy and one of the biggest drivers of export sales. In 1977, he said, copyright-related industries contributed $160 billion to the economy, or 3.6% of the gross domestic product (GDP); in 1997, they amounted to $530 billion, or 6.3% of the GDP.

He also said that from 1991-1997 foreign sales of copyright-related U.S. products rose to $66 billion from $36 billion.

WARNER/EMI HOPES TO REINVIGORATE FLAT GERMAN MARKET

(Continued from page 67)

at Warner Music Germany.

Coincidentally, both Gebhardt and Canibol are relocating their companies' respective headquarters in the future—assuming the merger doesn't halt or amend such plans. EMI Electrola is moving at the end of August from its current site in Maarweg to a building in Cologne's new Mediapark center. Meanwhile, the Warner chief is preparing for the relocation of his companies from several Hamburg sites into one new headquarters in 2002.

Gebhardt, a 17-year Warner veteran, may have anticipated the current trading conditions in Germany. He certainly put new managers into place in 1997, including WEA managing director Bernd Dopp and EastWest managing director Hubert Wandjo, and they are credited with having rejuvenated the major's business. Gebhardt also engineered a pooling of distribution resources by the labels and placed a fresh emphasis on strategic marketing.

Under managing director Thomas Schenk, WSM is now the third-largest such unit in Germany, behind Universal and Sony, with more than 20% of the local compilations sector. A division of WSM, Talent Independent Service, has helped propel the Buena Vista Social Club albums (on World Circuit Records) into the sales stratosphere.

At WEA, Dopp has a strong domestic roster, comprising established names (Westernhagen) and newcomers (Sasha, DJ Tonka, Dieter Thomas Kuhn), as well as a couple of acts from abroad: Simon Collins, son of Phil, and a-ha, which is on the comeback trail (see story, page 68).

Wandjo, who came to EastWest from Sony Music, replaced most of the label's creative team and focused on local hip-hop, R&B, dance, and alternative rock acts. Over the past six months, the company has steered three newcomers to gold record status (250,000 units sold)—Laura, Ayman, and Highland—while developing Blumfeld, Massive Toene, Badesalz, Ricky, Project Pitchfork, and Muenchner Freiheit.

Wandjo's predecessor at EastWest, Juergen Otterstein, thinks the marriage of Warner and EMI is positive. "There's sound logic underlying it, which I consider to be the best condition for success. In particular, the favorable new constellation with AOL will effectively give Warner/EMI global competence when it comes to Internet business."

Otterstein, who now heads the Hamburg-based artist management firm OK Visions, says the merged firms will have better growth prospects than the competition.

Fest agrees that Warner/EMI Music gains a competitive edge, although he thinks that EMI could have partnered with others to equally promising effect. He also says that while there are cost benefits to be had in sales, distribution, and back-office functions, the creative community hardly gains.

"The effect . . . on artists tends to be more negative," Fest says. "A lot will depend on the extent to which EMI and Warner companies will still be operating independently in the individual countries in two years' time."

Independent-label executives in Germany see only advantages in a world of four majors, not five. "Mergers help us," says edel music CEO Michael Haentjes, maintaining that it gives indies the chance to detach top managers from their bulkier competitors.

Koch International chief Franz Koch says, "The break-even point for the global launch of acts is being driven upwards for the majors. Independents can build, and take over, established acts which the majors are no longer interested in."

That's a view also held by one of Germany's key specialist merchants, Wolfgang Orthmayr, managing director of the World of Music chain. "Lots of artists are going to lose out from this merger," he says, "but independents should come to their rescue."

Orthmayr is less sanguine about the union's effects for retailers, since he notes that larger suppliers tend to exert tougher trading terms.



HAENTJES

EMI's top acts include Herbert Groenemeyer and Helmut Lotti, as well as Cologne's favorite sons BAP and Hoehner and Britain's Joe Cocker. Canibol is striving to obtain new repertoire from elsewhere in Europe to market in the GSA territories, and he wants to improve the current 7% share of total EMI Electrola revenue held by classical repertoire.

Part of EMI Recorded Music but not of EMI Electrola is Virgin Records Germany, whose managing director, Udo Lange, was one of Virgin's founding fathers 18 years ago. He reports to Virgin Continental Europe president Emmanuel de Buretel, while Canibol is accountable to EMI Music Europe CEO Charlie Dimont.

Lange's success stories include top German rock act Die Toten Hosen—signed to Virgin for 12 years, before moving to the EastWest camp—and Michael Cretu's Enigma project. The latter is said to have sold more than 25 million albums during the past 10 years. The company's Munich headquarters employs approximately 100 people; its contribution to EMI's market share is thought to be 3%.

Lange and Canibol collaborated to form EMI Music Media as a strategic marketing unit to handle compilations, concept albums, and special products. This Munich-based venture, under managing director Albin Widmann, will now add responsibility for EMI Electrola's TV-advertised releases.

In 1994 EMI Music bought 27-year-old Intercord for a reported $90 million, and the latter's protected independence was touted as an important part of its future. Less than a year ago, plans were announced by managing director Mike Heisel for a relocation from Stuttgart to Berlin to tap into developing talent in East Germany. However, Intercord has since been closed down entirely and its roster absorbed into EMI Electrola. Heisel left in March.

The April 30 departures from EMI of Ruediger Fleige and Christian Femerling, as well as finance logistics manager Josef Gauls, are rather different. The three executives are forming SoLog AG (Solutions for Logistics), an independent, Cologne-based company, using the assets of EMI's distribution center, which has 100 staffers.

SoLog will branch out from music to all entertainment-based products but has a minimum two-year commitment to distribute EMI and Virgin product in Germany. (It had been assumed the EMI lines would switch into Warner's state-of-the-art German distribution system, upon merger completion.)

As one of the world's largest music markets, Germany has a thriving publishing sector. Both EMI and Warner have stand-alone companies, the former headed by Peter Ende, the latter by Norbert Masch and Juergen Grunwald.

Staffed by around 40, the Warner publishing house leans toward adult standards, while also fostering neophytes. It has been competing with



KOCH

BMG-UFA and EMI for years, armed with the copyrights of such names as Dieter Bohlen, Joachim Witt, Mr. President, Snap!, Nana, Scooter, Black Attack, and French Affair. The company's *schlager* assets include works by G.G. Anderson, Roger Whittaker, Vicky Leandros, Wolfsheim, and Howard Carpendale. Masch and Grunwald report directly to Warner/Chappell Music chairman Les Bider.

EMI Music Publishing, with around 30 employees, has been strong in contemporary repertoire in recent years, including the output of Guano Apes, Die Fantastischen Vier, Chumbawamba, Echt, and Stefan Raab. It also established a music library designed to generate revenue from advertising, film, and TV rights. Ende reports to Peter Reichardt, London-based EMI senior VP for Europe.

Independent publisher Dr. Rolf Budde says AOL/Warner/EMI is significant as the first merger of music and the Internet, "so we can sit back and watch what happens."

He adds, "If this concept really proves a success, the independents will still be in a position to catch up, together with their partners. And as they work in a more transparent and personal manner, they'll be able to act faster and more targeted than a major group."

Dr. Peter Hanser-Strecker, president of the German Music Publishers' Assn., says, "There are many relevant areas of music in which the majors do not hold a share of the market. Music and music life depend on diversity, new ideas, and styles."

Similarly, Gerig Music Publishing principal Guenter Ilgner says the majors will relinquish some repertoire segments. "The bigger a company gets, the bigger the administration and the more energy expended on the daily fight for people's jobs and careers."

To comment on this story or other aspects of the Warner/EMI merger, E-mail Wolfgang Spahr at 100407.1133 @Compuserve.com.

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New West, Doolittle Labels Merge; Dreese To Give AFIM Keynote Speech

INDIE MINI-MEGA-MERGER: Label entrepreneurs being what they are, it isn't too often that one encounters a pair of indie labels throwing in their hands together. However, that's precisely what Los Angeles-based New West Records and Austin, Texas-based Doolittle Records have done.



by Chris Morris

The two companies have merged their assets to form what New West president **Cameron Strang** calls "a new entity, a new New West." Both firms will now operate under the New West rubric; the company will maintain an Austin office (Doolittle's old headquarters) staffed by seven people and a three-person L.A. office, where Strang and VP of licensing and A&R **Peter Jesperson** are based. (Jesperson, a key member of Minneapolis' Twin/Tone Records during the '80s heyday of **the Replacements** and **Soul Asylum**, joined New West in January.)

The new alignment may come not a moment too soon for Doolittle. In January, label founder **Jeff Cole** exited; Strang says, "I think there was a difference in philosophy between him and some of the other owners." At the same time, Doolittle's distribution deal with Slipdisc/Mercury came to an end.

Fortunately for all concerned, **Jay Woods**, Doolittle's VP of operations and a former sales and marketing staffer at Justice Records in Dallas, had met Strang, then an attorney, when Justice was putting together its celebrated **Willie Nelson** tribute, "Twisted Willie," a few years ago.

Strang says, "We had remained friends and helped each other do various things . . . Jay Woods was really the catalyst for [the deal]."

George Fontaine, the majority owner of Doolittle, "was interested in New West," Strang says. "We put our heads together, and he is now an owner of New West as well. I had to give up a little bit of my baby."

With the addition of Doolittle's staff, Strang says, "now we're really a full-service label." The companies' existing rosters, which both emphasize roots-music talent, also make a neat fit. Doolittle's signees included Texas alt.country band **Slobberbone**, Austin singer/songwriter **Trish Murphy**, and Missouri roots-rockers **the Bottle Rockets**, while New West's acts include such Texas-bred acts as **Jon Dee Graham**, **Shaver**, and **Stephen Bruton**.

The new New West's upcoming '00 releases—which will continue to be distributed through RED—will include new albums by Slobberbone, Graham, and Shaver and a debut from Ohio singer/songwriter **Tim Easton**, former front man of the **Haynes Boys**.

HE'S BAAACK: **Mike Dreese**, the plain-speaking and always provocative CEO of Boston-based Newbury Comics, will make a return appearance as the keynote speaker at the Assn. for Independent Music (AFIM) Convention May 4 at the Renaissance Cleveland Hotel in Cleveland.

Four years ago in Baltimore, when AFIM was still known as the National Assn. of Independent Record Distributors & Manufacturers, Dreese gave a startling keynote address that focused on the prevailing darkness in the business (Billboard, June 8, 1996). At that juncture, indie distributors were awash in returns, as retail business flattened like a pancake. Dreese took a tough stance, and, using a mix of well-chosen statistics and common sense, he advised the indies to get their house in order.

We can expect more of the same this year. While we hesitate to suggest what territory Dreese might cover in his speech, we might anticipate a blast or two at home CD burning, which the executive and Newbury are currently crusading against. No matter what the topic is, you can bet Dreese will bring his prickly intelligence and biting humor to bear.

QUICK HITS: In the course of announcing its unaudited fourth-quarter and year-end figures on April 12, Navarre Corp. in New Hope, Minn., said it had broken off acquisition negotiations with Maple Plain, Minn.-based music and video firm Simitar Entertainment (**Billboard*Bulletin***, March 3). Navarre said the deal was scotched "because of the parties' failure to agree on an appropriate valuation" . . . **Gary Tanenbaum**, VP of operations for Del-Fi Records in L.A., has exited the company. According to a Del-Fi spokesman, Tanenbaum left to work on a "secret Internet project." Tanenbaum revitalized the label with a classy series of catalog releases that included two **Bobby Fuller** collec-

(Continued on next page)

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(2)	3	14	**KITTIE** NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) HS	SPIT
3	2	11	**SNOOP DOGG & THA EASTSIDAZ ●** DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
4	4	14	**KENNY ROGERS ●** DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
(5)	NEW▶		**DEL THE FUNKY HOMOSAPIEN** HIERO IMPERIUM 230103* (10.98/16.98) HS	BOTH SIDES OF THE BRAIN
6	6	5	**DEAD PREZ** LOUD 1867* (10.98/16.98)	LET'S GET FREE
7	7	9	**SOUNDTRACK** TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
(8)	9	10	**VARIOUS ARTISTS** TIME LIFE 3300/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
9	5	3	**SOUNDTRACK** KOCH 8070 (10.98/17.98)	THE CROW — SALVATION
10	8	12	**VARIOUS ARTISTS** HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
11	10	2	**VARIOUS ARTISTS** WEBSTER HALL NYC 16 (16.98 CD)	TRANZWORLD 3
12	13	14	**KURUPT** ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
13	11	7	**LOS TEMERARIOS ●** FONOVISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
(14)	16	14	**SEVENDUST** TVT 5820 (10.98/16.98)	HOME
15	12	14	**JIM JOHNSTON ▲** KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
16	14	5	**LUKE** LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000
17	15	14	**AMBER** TOMMY BOY 1253 (11.98/16.98) HS	AMBER
18	17	14	**ENRIQUE IGLESIAS** FONOVISA 0518 (10.98/16.98)	THE BEST HITS
19	18	14	**JIMMY BUFFETT** MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
(20)	NEW▶		**MOE.** FATBOY 6633 (19.98 CD) HS	L
21	19	14	**VENGABOYS ●** GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
(22)	NEW▶		**E.S.G.** WRECKSHOP 5552 (11.98/16.98) HS	CITY UNDER SIEGE
(23)	22	9	**COUNTDOWN MIX MASTERS** MADACY 0399 (3.98/7.98) HS	BLUE (DA BA DEE) DANCE PARTY
24	20	6	**ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT** MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST
(25)	32	4	**METHRONE** CLATOWN 2000 (11.98/16.98) HS	MY LIFE
26	23	12	**CONJUNTO PRIMAVERA** G.M.P. 9926/FONOVISA (7.98/11.98) HS	MORIR DE AMOR
27	24	14	**ROME** JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
(28)	NEW▶		**VARIOUS ARTISTS** READER'S DIGEST 9129/DELTA (20.98 CD)	INTIMATE PIANO: BODY & SOUL
29	25	7	**AIR** SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) HS	THE VIRGIN SUICIDES (ORIGINAL SCORE)
30	28	14	**EVERLAST ▲²** TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
31	21	8	**YO LA TENGO** MATADOR 0371* (16.98 CD) HS	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
32	26	3	**DJ DAN** MOONSHINE 80124 (17.98 CD) HS	ANOTHER LATE NIGHT
33	29	13	**OUTSIDAZ** RUFFLIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)
34	27	14	**SPM** DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
(35)	40	2	**LTJ BUKEM** GOOD LOOKING 54653/KINETIC (19.98 CD)	JOURNEY INWARDS
(36)	NEW▶		**VARIOUS ARTISTS** WARLOCK 2818 (11.98/17.98)	DANCE HITS SUPER MIX 2000
37	38	3	**VARIOUS ARTISTS** WONDER WORSHOP 1273/MADACY (2.98/4.98)	WONDER KIDS: KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
38	37	13	**VARIOUS ARTISTS** LEGIT BALLIN 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
39	30	14	**VARIOUS ARTISTS** TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
40	39	2	**VARIOUS ARTISTS** TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
41	35	14	**MARCO ANTONIO SOLIS ●** FONOVISA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
(42)	NEW▶		**THE PHAT CAT PLAYERS** PARLANE 34044 (15.98 CD) HS	MAKE IT PHAT, BABY!
43	31	2	**VARIOUS ARTISTS** TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
44	33	2	**VARIOUS ARTISTS** TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
(45)	45	4	**PAUL OAKENFOLD** KINETIC 47120/REPRISE (15.98 CD)	TRANCEPORT
46	43	8	**D.I.T.C.** TOMMY BOY 1304* (11.98/18.98) HS	D.I.T.C.
47	41	13	**TRICK DADDY ●** SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
(48)	NEW▶		**BARNEY** BARNEY MUSIC 9463/LYRICK STUDIOS (6.98/11.98)	I LOVE TO SING WITH BARNEY
49	47	11	**JOHNNIE TAYLOR** MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
50	34	2	**VARIOUS ARTISTS** [illegible]	LOUDER THAN EVER VOLUME 1

Top Independent [illegible] tors. ⬭ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

tions and a **Ritchie Valens** boxed set.

FLAG WAVING: Unless you're a faithful reader of skateboard mags like Thrasher or Transworld, you may not be familiar with **Tommy Guerrero**, whose Mo' Wax/Beggars Banquet bow "A Little Bit Of Somethin' " hits the streets June 20.

But the skating faithful know Guerrero well: A pro skateboarder from 1985 to 1994, he today operates his own company, REAL Skateboards, in the San Francisco Bay area. The firm deals in everything from board decks, trucks, and bearings to clothing and backpacks.

However, Guerrero has also been a musician for the past 20 years. "I've been playing music since I was 13," he says. "Me and my brother played in punk bands . . . I was playing [on bills] with bands like **Fear, Bad Brains, D.O.A., Social Distortion.**"

Given his background in punk and the fact that skateboarders tend to gravitate toward a particularly aggressive type of music, it's surprising that Guerrero's album is an extremely mellow, melodic, and soulful all-instrumental project. In the liner notes for the album, Guerrero—who plays everything on the record—name-checks such influences as **John Coltrane, Bill Withers, Tortoise, Latin Playboys, Stevie Wonder,** and **Santana.**



GUERRERO

"I grew up listening to a lot of old soul and funk and jazz," he explains.

Guerrero has been recording on his own for the past seven or eight years and has his own 4-track and Adat setup at home. He released an album, "Loose Grooves And Bastard Blues," on the San Francisco indie Galaxia two years ago (two tracks are included on "Somethin' "). But the skate connection brought him to Mo' Wax, the London-based home of such cutting-edge electronic acts as **DJ Shadow, UNKLE,** and **Money Mark.**

"I made this skate video, and I did all the music as well," Guerrero says. "**Andy Holmes** at Mo' Wax, who is also a skater, saw the video and asked to release the music."

The trip-hopping sounds on the album aren't the end of Guerrero's musical endeavors: He also plays bass in **Jet Black Crayon,** an instro unit that toured the West Coast last year with Chicago's **Isotope-217.**

"I'd like to get something together to go out and play some of this stuff [from this album]," he says, "but it's difficult. The style I play is different, so when I've tried to have people play it, it didn't come out right."

newsline...

NAVARRE says in a preliminary financial report that sales for the fiscal year that ended March 31 rose 36%, to $285.2 million from $210.4 million a year earlier. For the fourth quarter, sales were up 120%, to $60.9 million from $27.7 million. Net sales for the Minneapolis-based distributor's music division increased 65% in the year, to $98.7 million from $60 million. The company notes strong sales from recordings by Kenny Rogers, Mannheim Steamroller, and the Irish Tenors, among others, and from DVD product.

CD WAREHOUSE, the franchiser and operator of music stores specializing in used CDs, says it has selected Half.com as its exclusive online selling partner. Oklahoma City-based CD Warehouse will make its inventory of more than 1 million pre-owned CDs available at Half.com during the second quarter. Online orders will be fulfilled from the nearest CD Warehouse store with the purchased CD in stock.

BUDDHA RECORDS plans to release five more compilation discs from the "Entertainment Weekly Greatest Hits 1970-1995" series on June 6. The initial releases came out in January, another group in March. The June releases will cover the years 1972, 1977, 1982, 1987, and 1988. Another group is planned for August.

HARVEY ENTERTAINMENT says it has secured a $25 million, five-year revolving credit facility from Chase Manhattan Bank. The Los Angeles-based company, which licenses rights to cartoon characters like Casper the Friendly Ghost, also has completed the acquisition of PM Entertainment Group, an independent entertainment production and distribution company, for $10 million in cash and stock. PM has annual revenue of between $25 million and $30 million.

SIGNATURES NETWORK, an entertainment merchandising company, has formed a partnership with Winnaman & Associates, an entertainment marketing firm, to expand its sponsorship and endorsement services for artists. The partnership has lined up a Milk endorsement for Britney Spears and a Polaroid sponsorship for her summer tour. Signatures is also pursuing a new online and offline strategy that includes alliances with AltaVista and LinkShare.

UNIVERSAL TO UNVEIL NEW EXTRANET

(Continued from page 74)

would meet all their needs.

"We wanted to have a secure site that would provide new release and catalog information and artist/album/artwork/publishing information," Cavallaro recalls. "We wanted primarily to improve our marketing efforts to showcase all our label and artist data by providing immediate 24-hour-a-day, seven-day-a-week coverage to our sales, media, and trade partners. We also wanted to ease the internal demands on each of the labels to individually gather these assets and information by streamlining delivery to our retail and trade partners," he adds.

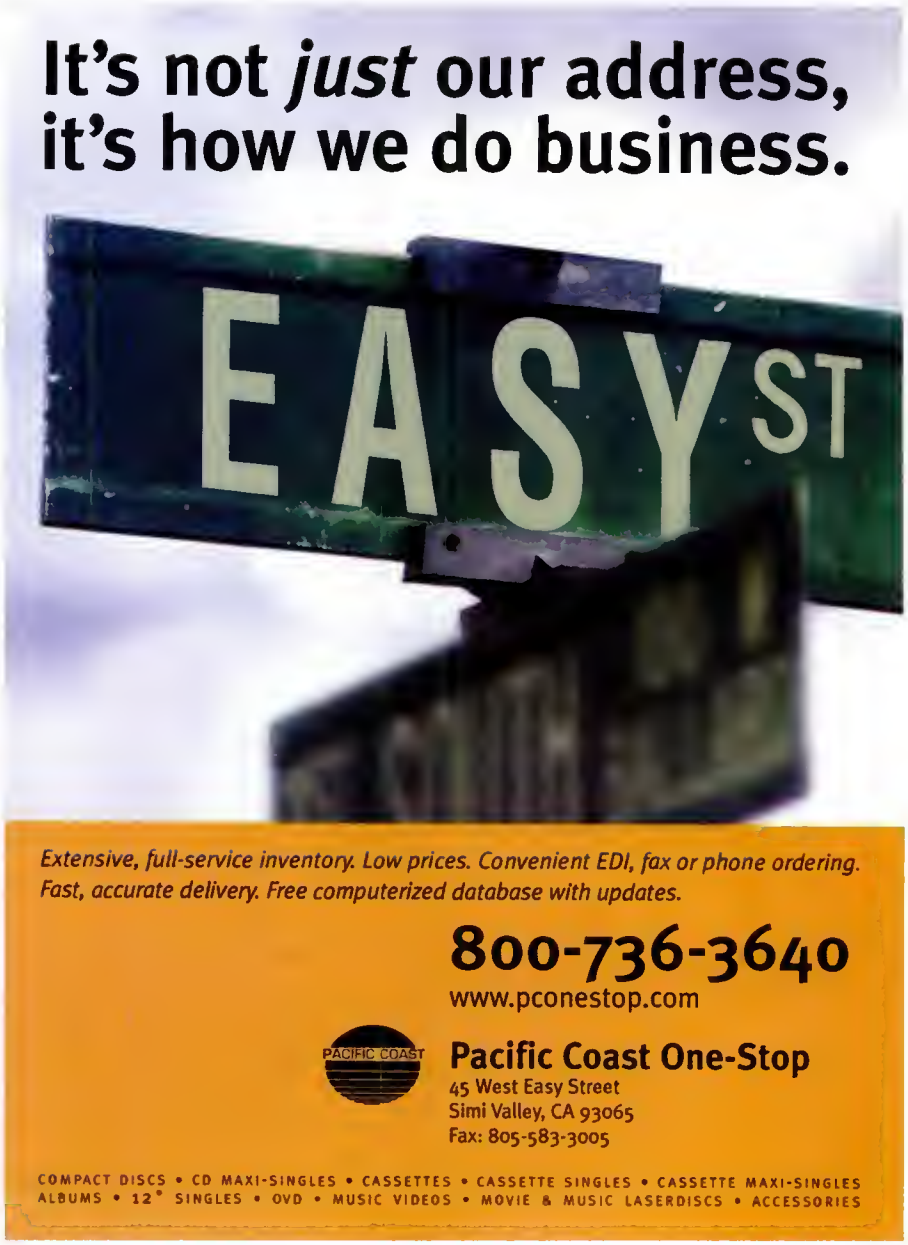
To register, a prospective user simply logs on to the site, fills in all relevant company information, and then checks off his or her affiliation with Universal: retailer, distributor, press/publicity, Universal employee, buyer, or creative/graphic designer.

"We are focused on making it very simple and very easy for any user to search and find any needed information," Cavallaro says.

A specialized search function lets a user streamline the selection process—for example, by typing an artist name and clicking on the "go" button. Any records in the database will be displayed, and another click takes the visitor to a specific page with all currently available information on that artist or title, with subsequent clicks to reach available artwork, for example.

UMVD and UMG will leverage this initial Extranet technology to provide future links not only to individual label sites but also to each label's respective artist sites.

"Our new Extranet is seen as both a strategic and significant cost-saving effort," Cavallaro says. "We'll be constantly refining the information to meet the changing needs of this dynamic new music marketplace."



NRM May Have Missed The Trend With MP3 Deal

RETAIL TRACK
by Ed Christman



LATELY, I AM frequently asked, "What is Bill Teitelbaum, National Record Mart [NRM] chairman, up to?" Since my response has been, "Unclear," I thought I should suss out the situation.

Teitelbaum has been busy over the past month, first baffling the industry by announcing on March 24 that the publicly traded NRM had agreed in principle to acquire MP3Board.com, an MP3 search engine that also offers an online store where one can buy CDs. That move puzzled many in the industry, mainly because MP3 is considered a curse word by most label and retail executives.

A week later, he announced that he is seeking authorization for another 11 million shares of NRM stock, which could be used to make corporate acquisitions. With about 5 million shares outstanding—and the authorization for another 4 million shares already given at the time when NRM went public in 1993—the additional 11 million, if approved at the company shareholder meeting in August, would give Teitelbaum a war chest of 15 million shares for further acquisitions.

You see, Teitelbaum wants to convert his company from being a retail-based chain into an incubator of Internet companies that focus on entertainment content. Such a strategy would allow him to focus on his strength as a dealmaker, as opposed to his current role of heading up a 185-unit chain.

However, since he made those announcements, it appears that the stock market has made the strategy moot.

Over the past few weeks, a long-overdue day of reckoning has finally taken place on Wall Street for Internet companies, and now many of those companies have seen their share prices significantly devalued.

Consequently, it looks like Teitelbaum—a smart financial executive whom you can always count on to have an off-kilter, yet insightful, view of the music industry—is suffering from a serious case of bad timing and bad luck.

Since the deal was announced, the NRM stock price has been almost cut in half, falling from the $5.22 close it had on the day before the deal was announced to $2.69 at the end of trading on April 18.

While Teitelbaum was very willing to talk about the MP3Board deal, he wouldn't provide me with any information about where the company is located, what its phone number is, or the names of senior management for the company.

So after contacting the Webmaster for the MP3Board.com site, I was able to get a little information about the company through an E-mail interview with Eli **Mapstead**, president of MP3 Board. He said that his company is half owned by something called Peacekeeper Enterprises LLC and that the other half is owned by another party, which he said he couldn't disclose. The company is based in California, he said.

In addition to acting as a search engine, Mapstead said, his site allows artists and Webmasters to post their MP3 files and link back to their Web sites.

Teitelbaum told Retail Track that he may merge NRM's online store site with MP3Board's store. Combined, the two E-stores will have about $800,000 in revenue this year, he says. For his part, Mapstead wrote that one of the plans when the merger is completed is for MP3Board to expand into the "E-commerce arena in an unconventional way."

The deal with MP3Board calls for the company to go public through the back door, so to speak. In a rights offering, existing NRM shareholders would receive shares amounting to 25% of a newly created company, which would be an NRM subsidiary containing MP3Board that then would trade on Nasdaq.

Other details of that transaction weren't announced, but Teitelbaum says that the MP3Board owners were going to get a couple of million dollars in cash. Other sources further reveal that the MP3Board owners would retain about 30% of the new company, with NRM owning the remaining portion, or about 45%, of that company.

However, with the recent events in the stock market, Wall Street executives contacted by Retail Track believe that Teitelbaum will pull out of the MP3 Board deal.

Says one, "Bill recognizes that the market is not properly valuing music retailers, and he is very aware of market trends concerning incubators, so he tried to graft his company to what the market wants. But he has missed this market trend."

Teitelbaum, however, begs to differ. He says that in moving into the incubator role, NRM is going to take a contrarian view to other incubator players, looking for entertainment content companies.

In fact, he says he wants to invest in Internet entertainment companies that "create content."

And, "we would rather be a material part of developing a group than being a caboose and selling the CDs," he says.

It will be interesting to see how this one plays out.



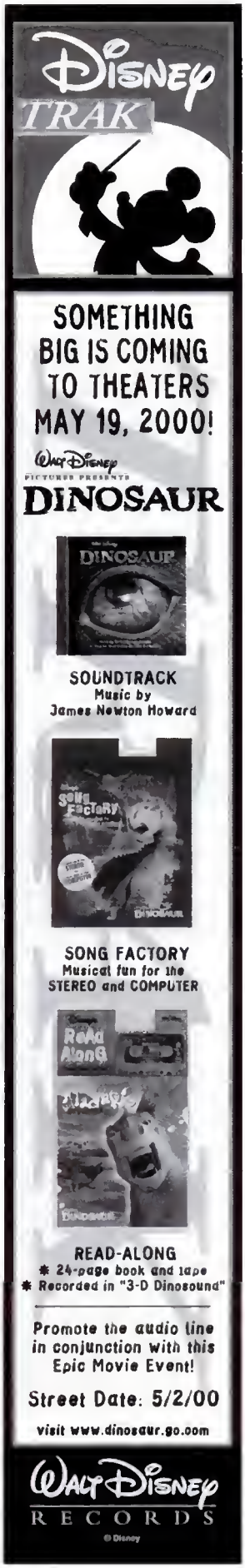
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- Internet real-time ordering with **WebAmi.**
- New store specialists.
- Sales-driven marketing with *Tuned* weekly.
- ***www.aent.com*** — Online information designed to support your business.
- ***www.allmusic.com*** — AMG Voted *Yahoo*'s ""Best music reference sight," offers artist/song-title look-up.

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SOUTH KOREA LOOSENS BAN

(Continued from page 67)

music would lose] no more than 6% of its market share—but it will soon recover," says Choi Sung-jong, director of Syn-nara Records, a leading Korean label. "Rather than looking at this liberalization move negatively, we are taking an active approach by talking with four Japanese labels about licensing their albums in Korea. Right now, we are in the final stage of negotiations with them."

Sony Music Korea is expected to be in the vanguard of labels introducing Japanese product into South Korea. "We have over 100 Japanese music titles ready to be released as soon as the announcement is made, and most of them have been big hits in Japan," says Moon-seon Park, assistant manager at Sony Music Korea. Because of the ban on Japanese pop music, sales of pirated and illegally imported "J-pop" titles are huge in South Korea, although precise data are unavailable.

"This is a necessary step to take for the Korean music industry. In the long run, it will not only broaden the market base but also increase competition and heighten the quality of Korean domestic music," says Hwang In-suh, executive director at another prominent indie label, Doremi Records.

A report released by the Samsung Economic Research Institute in 1998 suggested that the adverse effects of liberalization on the home entertainment industry would be much less dramatic if the South Korean government opened up the broadcasting industry at a later date than the music industry. The logic behind this argument is that any negative impact upon the Korean music industry would be slowed, if not thwarted, by Japan's initial inability to promote product through TV and satellite broadcasting.

While relations between the two countries were normalized in 1965, a ban on Japanese pop-culture products remained in place as a reaction to Japan's attempts to eliminate Korean language and culture during the 1910-1945 colonial period.

Following a joint declaration in October 1998 by President Kim Dae-jung and then Japanese Prime Minister Keizo Obuchi, South Korea's 53-year-old ban on Japanese pop-culture products ended with the first imports of international award-winning Japanese movies, magazines, and comic books.

The second phase of liberalization, beginning in September 1999, allowed Japanese pop singers and entertainers to perform at indoor venues with 2,000 seats or less (Billboard, Oct. 9, 1999). The second phase also vastly loosened the ban on Japanese films in South Korea to include those fit for "family viewing."

A key aspect of the government's liberalization strategy is attempting to end the enmity between Koreans and Japanese. According to Sun-chul Lee, president of Polimedia, a leading Korean concert promoter, "The ministry's attempt to lift the ban on a gradual basis has certainly helped to ease the hostility toward Japanese culture."

EGREETINGS

(Continued from page 74)

Such was Tucker's thinking when he first presented the concept of the cards to BMG last October. An agreement to try a test run with a few select artists, such as Windham Hill's George Winston, proved successful, and in December, after the company went public, artist selection was expanded.

BMG director of online marketing Evan Harrison says, "Egreetings has proven to be a tremendous strategic marketing partner. They provide an innovative way to connect our music to our fans. This helps link the name of the band with the song people are hearing on the radio. This type of viral marketing will end in a sale eventually, even though the percentage of overall Internet sales is still pretty low. It's a boost for all involved."

The music portion of egreetings has become the third most popular section on the site and helped account for the 21 million hits the overall site received last December, Tucker believes.

The site's growth has also come at a very small price. Tucker claims that while some sites can spend up to $30 to attract one customer, egreetings' customer acquisition cost is less than $1. "Our basic revenue model is to support the site with advertising and selling product. Our partners include Paul Allen of Vulcan Ventures and NBC, who invested $14.1 million in egreetings in early October."

Cards with clips from such NBC shows as "Will & Grace," "Providence," "The 70s," and "Late Night With Conan O'Brien" are available as a result of the NBC deal, and links enable senders to click to the shows' Web sites. Additional entertainment clips include animation from such feature films as "Austin Powers: The Spy Who Shagged Me" and "Stuart Little."

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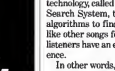
Mongomusic Makes Suggestions Based On Music, Not Buying Habits

This week's column was prepared by Brian Garrity

DETERMINING THE PREFERENCES of music fans for programming and retailing has long been considered more art than science. But one Internet start-up thinks it has come up with an equation that can calculate future favorite songs based on the musical structures of previous listening choices.

Menlo Park, Calif.-based Mongomusic.com has a patent-pending technology, called the Intuitive Music Search System, that uses technical algorithms to find songs that sound like other songs for which individual listeners have an expressed a preference.

In other words, if a listener wants to find other music that sounds like "Sweet Home Alabama" by **Lynyrd Skynyrd**, the Mongo engine searches for songs with similar structures. Among the results from the Lynyrd Skynyrd example: the **Allman Brothers Band**'s "Blue Sky," **Charlie Daniels**' "Every Time I See Him," and the **Eagles**' "Good Day In Hell"; as well as—surprisingly—**Phish**'s "Free" and **Grand Funk Railroad**'s "Hooked On Love."



While the results may not always be startling, the methodology is decidedly different from the approach the industry currently uses to determine similar music preferences: collaborative filtering.

Collaborative filtering is the analysis of group data to predict the behavior of an individual. So, if 8.7 out of 10 **Sara McLachlan** listeners also purchase **Tori Amos**, then individual consumers and Web radio listeners looking for other content suggestions are pointed toward Tori Amos.

However, the company and its technology highlight a bigger issue that follows the rise of music on the Net: With fewer gatekeepers and more channels, how can consumers find the artists and content they want?

There is general agreement within the industry that consumers cannot take full advantage of all the music available online without having some kind of filter on it. Open for debate is how to best disseminate that content.

"It's nice to have something that goes beyond collaborative filter," says **Aram Sinnreich**, an analyst with Jupiter Communications. He sees a technology like Mongo's as a useful add-on for a suite of personalization tools from a larger service provider. "Adding a feature that analyzes sound properties and makes suggestions based on it is an interesting idea," he says.

The advantage of Mongo is that "it's not based on buying habits; it's based on the actual music itself," says **Rolf Kaiser**, co-founder and VP of development at Mongo. "So it works for a brand-new artist coming out that hasn't been promoted yet. But if it's what you want to hear, you'll be able to be connected to that."

Still to be decided, though, is how to make the Mongo idea and its technology pay. The company, which counts Sony Music Entertainment

(Continued on page 91)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES

1. amazon.com	13,647
2. cdnow.com	5,836
3. barnesandnoble.com	5,161
4. bmgmusicservice.com	3,130
5. columbiahouse.com	2,822
6. buy.com	2,586
7. WALMART.com	1,313
8. bestbuy.com	1,243
9. musicmatch.com	490
10. checkout.com	463

18-24

1. amazon.com	1,410
2. cdnow.com	887
3. barnesandnoble.com	490
4. columbiahouse.com	298
5. bmgmusicservice.com	294
6. buy.com	264
7. welmart.com	142
8. towerrecords.com	108
9. checkout.com	105
10. bestbuy.com	103

25-34

1. amazon.com	3,389
2. cdnow.com	1,653
3. barnesandnoble.com	1,261
4. bmgmusicservice.com	1,122
5. columbiahouse.com	910
6. buy.com	618
7. welmart.com	377
8. bestbuy.com	447
9. musicmatch.com	159
10. towerrecords.com	116

35-49

1. amazon.com	5,253
2. barnesandnoble.com	1,890
3. cdnow.com	1,639
4. bmgmusicservice.com	1,097
5. buy.com	976
6. columbiahouse.com	680
7. bestbuy.com	461
8. welmart.com	366
9. checkout.com	161
10. musicmatch.com	153

Source: Media Metrix, February 2000 Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site; without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.

Media Metrix

Billboard. APRIL 29, 2000

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	PEAK POS.
			No. 1		
1	NEW▶	1	**RETURN OF SATURN** THUNDERBOLT/ZOMBA/TVT 7131/TVT [prev. #1 "N..."]	NO DOUBT	1
2	1	4	**NO STRINGS ATTACHED▲** JIVE 41702	'N SYNC	1
3	NEW▶	1	**SHINE** GIANT 24734/WARNER BROS.	PAT MCGEE BAND	181
4	2	44	**SUPERNATURAL●** ARISTA 13018	SANTANA	3
5	NEW▶	1	**BEETHOVEN'S LAST NIGHT** LAVA/ATLANTIC 83378/AG	TRANS-SIBERIAN ORCHESTRA	165
6	3	7	**TWO AGAINST NATURE●** GIANT 24711/WARNER BROS.	STEELY DAN	37
7	4	13	**OH HOW LIFE IS▲** EPIC 69490*	MACY GRAY	10
8	9	17	**HUMAN CLAY▲** WIND-UP 13053*	CREED	12
9	8	7	**HOORAY FOR BOOBIES** REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	17
10	6	23	**CALIFORNICATION▲▲** WARNER BROS. 47389*	RED HOT CHILI PEPPERS	22
11	11	12	**PLAY●** V2 27060*	MOBY	53
12	7	18	**BRAND NEW DAY** A&M 490435/INTERSCOPE	STING	36
13	19	15	**BREATHE▲** WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	19
14	12	28	**FLY▲** MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	16
15	10	3	**UNLEASH THE DRAGON▲** DRAGONFIRE SOUL 546814*/EMG	SISQO	4
16	5	3	**REAL LIVE WOMAN** MCA NASHVILLE 170102	TRISHA YEARWOOD	49
17	15	14	**DR. DRE — 2001▲** AFTERMATH 490468*/INTERSCOPE	DR. DRE	9
18	RE-ENTRY		**BOTH SIDES NOW** REPRISE 47620/WARNER BROS.	JONI MITCHELL	66
19	13	3	**EVERYTHING YOU WANT●** RCA 67919	VERTICAL HORIZON	41
20	18	3	**ROMEO MUST DIE — THE ALBUM** DEF JAM/ISLAND 548510/IDJ	SOUNDTRACK	6

● Symbol(s) indicate Sales Of Amount (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ▲▲ RIAA certification for shipment of 2 million units (Diamond). Numeric notation for Platinum or Diamond symbol indicates album's multiplum level. For boxed sets, and double albums with a running time of 130 minutes or more, the RIAA multiplies increments by the number of discs and/or tapes for albums available on cassette and CD. * Denotes new release only available. ■ Indicates past and present Hallmarks Web © 2000, Billboard/BPI Communications and SoundScan, Inc.


HEY,
music industry
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Adult Vid Co. Tries A DVD Game

Vivid Targets Mainstream Market With 'Mind Teazzer'

BY JIM BESSMAN

NEW YORK—With the release of the "mature-rated" "Interactive Mind Teazzer" DVD, the adult video supplier Vivid Video is looking to expand its presence into the mainstream home entertainment marketplace.

Recently released under the company's Vivid Interactive line, the puzzle game was directed by actress Dyanna Lauren and is priced at $34.95. It utilizes Vivid's state-of-the-art interactive technology in challenging players, via the instructions of "Vivid Superstar" Kira Kener, to construct "the perfect woman" by assembling different clothed body parts.

"If you do it correctly, she rewards you with a striptease," says Vivid co-owner David James, noting that the mature-rated program offers a tame payoff compared with a racier, adult-rated version released last month as "Interactive Body Parts."

More significant, James notes that the game can be played on DVD and DVD-ROM players and, especially, on such new video game machines as PlayStation 2.

"Obviously, the larger market is the non-adult business," says James, looking forward to the summer rollout of Sony's PlayStation 2 and new video game hardware from Sega, Nintendo, and Microsoft. "They'll all be able to play our discs, and you can imagine how big the market instantly becomes as soon as these game consoles come out."

James says the company has high expectations for the game because it appeals to the video game market's 18-34 age demo, which matches Vivid's customer base. In addition, video retailers are beginning to stock games in their stores.

"Music isn't a big seller, and laser is dead, so they need something to fill space," James says, "Tower, Hollywood Video, Musicland, Trans World—all the major chains are having game sections, and even smaller ones like Movie Gallery carry them."

But in order for retailers to accept Vivid product, it had to refine its triple-X product.

"We'd never have a chance to get in except by producing 'mature'-type titles—for lack of a better word," says James. "But when you compete with Playboy, you have to do something extra, so we're taking the technology from the adult side, updating it, and applying it to mature titles."

As an example, the four-hour, fully interactive "Mind Teazzer" offers multiple viewing angles and moving menus, full-motion choices, and interactive "bonus rooms," plus trailers for the latest Vivid videos.

> *'When you compete with Playboy, you have to do something extra'*
>
> **– DAVID JAMES –**

With the disc's multiple angles and multiple-level navigation, James notes that the production costs are far greater than a regular linear transfer of a Vivid video to DVD.

"It's a quite complex program, but it makes money back since we're the only ones doing it," James says. "We're finding that a lot of people are buying adult titles just to play with the angle button, and I'm happy to spend the production money to give the customer something they can't get anywhere else."



With more studios bypassing video distributors in favor of direct shipping, Vivid's mature product is getting more attention and placement, James says. "They're having a hard time finding replacement product, which for us is a godsend, because they're coming to us to buy our product for their pipeline."

James also cites an "immediate response" from PlayStation 2 game distributors who saw a preview of the product at the last Consumer Electronics Show.

Both Lauren and Kener are set to play the game in stores May 11 at New York's Virgin Megastore in Times Square, with the action being projected onto the huge Times Square Jumbotron outdoor screen nearby.

Vivid is also conducting a "Mind Teazzer" competition at the 52 Tower outlets that carry Vivid interactive product. Winners of the contests will be awarded trips to Hong Kong, Paris, London, Tahiti, or Bangkok, Thailand.

Greg Vovsi, sales rep for Tower-supplying Bayside Distribution, says that "anything with the Vivid name on it gives authenticity" and that the company's multiple-angle DVD product sells very well.

But Bayside, Vovsi notes, carries only Vivid product packaged with "R-rated" graphics.

"Vivid was one of the first to get heavily into DVD, and I'd imagine that the new 'Interactive Body Parts' series has a pretty high chance for success," adds Vovsi. "They're still on the level where everything they do seems to do well."



All Dressed Up. Tori Spelling look-a-like Miss Coco Peru (aka Clinton Leupp) poses with "Trick" director Jim Fall and New Line Home Video manager of rental/sell-through DVD Doug Rago at recent West Hollywood party to celebrate the film's video and DVD debut. The film features Spelling as a struggling actress whose best friend is a gay composer looking for love. The video will be re-priced to $19.98 on May 3 and headlines an "alternative" video promotion also featuring "Torch Song Trilogy," "My Own Private Idaho," and four other gay-themed titles.

DVD Hardware, Software Shipments Rise; CustomDisc.com To Sell Movie, TV Titles

PICTURE THIS

by Eileen Fitzpatrick



DVD ON A ROLL: The DVD Entertainment Group is reporting a 188% increase in DVD hardware shipments during the first quarter.

The group says 1.18 million players were shipped, and if the trend continues, 11 million could ship this year. The installed player base has grown to nearly 6.5 million in North America since the launch of the format in 1997. Penetration is expected to reach 11 million homes this year, according to the organization.

With player prices sinking below the $300 level in many cases, the estimate might be conservative. More than 70 different player models from 30 different companies are currently available.

On the software side, the news is even better, with a 200% increase in shipments over last year's first-quarter figures.

During the first quarter of 2000, the DVD Entertainment Group estimates that nearly 30 million movies and music videos were shipped just in North America.

"And if you add that to the 50 million during the fourth quarter, that's 80 million in two quarters," says DVD Entertainment Group spokeswoman **Amy Jo Donner**, "and we're on mark to hit 200 million this year." The group says that since the introduction of DVD, 160 million software units have shipped to dealers.

In terms of revenue, DVD is rapidly taking a bigger chunk out of VHS sales. The group estimates that DVD sales will generate approximately $4 billion in retail revenue this year, which is about half of the sell-through video market.

Another prediction from the group is that title availability will rise from 6,000 to 8,500 by year's end.

CUSTOM VIDEO: Online custom CD Web site CustomDisc.com wants to offer movies and television programs in addition to music.

Chairman/CEO **David Gould** says the company should begin offering its first batch of films in six to eight weeks. About six martial arts and horror films will debut the new section. "Only about 20%-25% of films are available on DVD," says Gould, "and our plan is to let consumers get those unavailable titles on-demand at our site." The site has been offering custom music video compilations since November.

Initially, Gould says, the site will offer two films for $39.95. "The blank media costs to produce the DVD is about $28 per film, but year-end we should have that down to about $10." Most DVDs are expected to be priced between $20 and $25 when the service is fully operational.

In addition to films, Gould wants to land the licensing rights to old television shows and allow consumers to select their own "best-of" collections. In fact, he sees a bigger potential for television compilations than for films. "What if consumers could put together their favorite 'Seinfeld' episodes? That would really be a great service," he says.

Based in New York, Gould was recently in Los Angeles to negotiate licensing rights and to hire someone to head up the company's DVD business.

CustomDiac.com already has licensing deals with Sony Music Special Projects, BMG Direct, BMG Special Products, and more than 25 independent labels. The site lists more than 200,000 tracks.

TECHNICOLOR EXPANDS: Replicator Technicolor has announced the acquisition of AstralTech, a Canada-based VHS duplicator, for $17.5 million.

AstralTech has three locations—in Montreal, Calgary, and Toronto—and combined with Technicolor's existing operations, it will have the capacity to produce more than 45 million VHS units per year. Technicolor will consolidate its Toronto operations with the AstralTech facilities. In addition, Technicolor intends to update the existing AstralTech plants to accommodate DVD manufacturing.

ROCK THE VOTE: Seven candidates have been selected to run for the Video Software Dealers Assn. (VSDA) board of directors.

Candidates are **Karmala Kay Adams**, Movie Monster in Topeka, Kan.; **Mick Blanken**, Superhitz Moviez & Gamez, Delaware, Ohio; **Jo Giannini**, Video Villa, Lisle, Ill.; **John Heim**, Video City, Lakewood, Colo.; **Harold Rosenbaum**, Video Video, Morristown, N.J.; **Tom Warren**, Video Hut Inc., Fayetteville, N.C.; and **Richard Woodroof**, Go-Video, Southbury, Conn.

Ballots go out to members on May 24 and must be returned by June 23. Winners will be announced prior to the VSDA convention July 8-10 in Las Vegas. Elected board members serve three-year terms.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	2	7	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
2	3	4	THE BONE COLLECTOR (R)	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie
3	1	2	THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
4	4	4	EYES WIDE SHUT (R)	Warner Home Video 17655	Tom Cruise Nicole Kidman
5	5	6	STIGMATA (R)	MGM Home Entertainment Warner Home Video 907269	Patricia Arquette Gabriel Byrne
6	NEW ▶		STAR WARS EPISODE 1: THE PHANTOM MENACE (PG)	FoxVideo 2000092	Liam Neeson Ewan McGregor
7	6	6	RANDOM HEARTS (R)	Columbia TriStar Home Video 03899	Harrison Ford Kristin Scott Thomas
8	7	16	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
9	9	11	RUNAWAY BRIDE (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts
10	17	5	THE BEST MAN (R)	Universal Studios Home Video 20715	Taye Diggs Nia Long
11	11	9	THE ASTRONAUT'S WIFE (R)	New Line Home Video Warner Home Video 14860	Johnny Depp Charlize Theron
12	8	10	STIR OF ECHOES (R)	Artisan Home Entertainment 10197	Kevin Bacon
13	12	3	THE LIMEY (R)	Artisan Home Entertainment 60696	Terence Stamp Peter Fonda
14	19	12	BOWFINGER (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
15	NEW ▶		OUTSIDE PROVIDENCE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12345	Shawn Hatosy Amy Smart
16	13	8	THE STORY OF US (R)	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
17	14	9	BLUE STREAK (PG-13)	Columbia TriStar Home Video 03893	Martin Lawrence
18	NEW ▶		THE MESSENGER: THE STORY OF JOAN OF ARC (R)	Columbia TriStar Home Video 04154	Milla Jovovich
19	20	3	JAKOB THE LIAR (PG-13)	Columbia TriStar Home Video 04153	Robin Williams
20	18	12	RUN LOLA RUN (R)	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Billboard. APRIL 29, 2000

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	NEW ▶		THREE KINGS (R) (24.99)	Warner Home Video 17862	George Clooney Mark Wahlberg
2	1	3	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
3	NEW ▶		THE INSIDER (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
4	3	30	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
5	4	5	THE BONE COLLECTOR (R) (26.98)	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
6	2	2	FOR LOVE OF THE GAME (PG-13) (26.98)	Universal Studios Home Video 20684	Kevin Costner Kelly Preston
7	15	17	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
8	11	17	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
9	9	7	STIGMATA (R) (24.98)	MGM Home Entertainment/Warner Home Video 907451	Patricia Arquette Gabriel Byrne
10	12	8	DOUBLE JEOPARDY (R) (29.99)	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
11	8	4	THE ABYSS (SPECIAL EDITION) (PG-13) (34.98)	FoxVideo 300008	Ed Harris
12	6	2	THE ARISTOCATS (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19536	Animated
13	18	10	BLUE STREAK (PG-13) (24.99)	Columbia TriStar Home Video 04011	Martin Lawrence
14	10	6	EYES WIDE SHUT (R) (24.99)	Warner Home Video 17655	Tom Cruise Nicole Kidman
15	7	2	THE MESSENGER: THE STORY OF JOAN OF ARC (R) (24.95)	Columbia TriStar Home Video 04607	Milla Jovovich
16	5	4	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
17	19	15	THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
18	16	36	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
19	13	4	POKEMON: THE FIRST MOVIE (G) (26.99)	Warner Home Video 18020	Ikue Otani Veronica Taylor
20	14	3	THE OMEGA CODE (PG-13) (24.95)	GoodTimes Home Video 05-79926	Michael York Casper Van Dien

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Barney, Spot, Teletubbies Product Due



by Moira McCormick

PRE-K PARTY: A trio of big-name preschool properties—Barney the Dinosaur, Teletubbies, and Spot—will be hitting retail shelves with new products in the next two months.

First up is Lyrick Studios' "Barney's Super Singing Circus," which arrives in stores May 16 on DVD ($24.99) and VHS ($14.95). The video features the purple dino, his fellow giant reptiles Baby Bop and BJ, and his human friends romping through 14 kid tunes, including "Animal Fair," "The Squirrel On The Flying Trapeze," "Yankee Doodle," and "When The Circus Comes To Town." The 50-minute program reinforces pre-K fundamentals like colors, counting, numbers, and cooperation.

The DVD version offers several features and bonus elements that make the $25 price point a Barney bargain.

It has English and Spanish audio tracks; eight interactive DVD-ROM games, including "Balloon Count," "Circus Animal Dot-To-Dot," and "Super Circus Puzzles"; a 20-page electronic read-along called "A Tent Too Full," featuring character voices, music, and sound effects; a singalong with onscreen lyrics from the program's 14 songs; and "More Barney Circus Fun," with 45 minutes of circus scenes from three other Barney videos.

The DVD also has Web links to Lyrick sites, a behind-the-scenes look at Barney and his circus performers, previews from 19 other Barney videos, a three-minute sampler of 12 songs, and four videoclips from Australian preschool entertainment stars the Wiggles, among other features.

Next is Warner Home Video/PBS Home Video's limited-time two-pack featuring the first two Teletubbies videos, "Here Come The Teletubbies" and "Favorite Things." The videos are paired in a carrying case, available at retail June 6 for $29.98.

The brightly colored, collapsible case features two see-through windows with images of Tinky Winky, Dipsy, Laa-Laa, and Po on the sides. As an added incentive to buy now, both titles will go on moratorium Oct. 1.

The remaining Teletubbies titles—"Nursery Rhymes," "Dance With The Teletubbies," "Big Hug!," and "Funny Day"—will remain available at retail.

"Here Come The Teletubbies" introduces tots to the quartet of TV-tummied characters as they frolic through Teletubbyland.

In "Favorite Things," kids observe the Tubbies with their most cherished possessions: Dipsy's hat, Laa-Laa's ball, Po's scooter, and Tinky Winky's infamous magic bag.

Finally, Walt Disney Home Video will release on June 13 the first full-length feature in its line of Spot titles, featuring children's author Eric Hill's beloved puppy.

Titled "Discover Spot," the video has the added distinction of featuring Academy Award nominee Haley Joel Osment, the impressive child actor from "The Sixth Sense," as the voice of the tiny canine.

Priced at $19.99, with a running time of 70 minutes, "Discover Spot" includes a free Spot puzzle in every video and features 13 songs highlighting Spot's everyday adventures.

The live-action program (another first, as the video series has thus far been animated) has the endearing pup playing hide-and-seek with his pals, making his own breakfast, and hanging out with his grandfather.

Hard to believe, but this year marks Spot's 20th "birthday." To celebrate, Disney has a yearlong marketing campaign highlighted by the character's first-ever national TV ads.

The Penguin Group, which publishes the Spot books, will be broadening the Spot product line with toys, interactive product, and tie-ins with retailers and nonprofit organizations.

Hasbro will release the first Spot CD-ROM, "Spot And His Friends," this summer. The cute li'l critter is also this spring's "poster puppy" for literacy, utilized by the American Library Assn. to promote reading for kids.

RAZZMA-TAZ: Warner Bros.' ever-popular Looney Tunes character the Tasmanian Devil—aka Taz—stars in a new video, "Taz's Jungle Jams," available July 25.

The title is part of the fourth and final wave of Warner Home Video's Family Entertainment Century 2000 collection, which also includes a re-priced "Space Jam," the live-action and animated film that stars Michael Jordan. The title has been price-reduced to $14.95 for the promotion.

Warner is also releasing the

(Continued on next page)



CHILD'S PLAY

(Continued from preceding page)

DVD version of "Space Jam," for $24.98. Its extra features include behind-the-scenes documentary "Jammin' With Bugs Bunny And Michael Jordan"; commentary by director **Joe Pytka**, Bugs, and Daffy Duck; three music videos, including **Seal's** "Fly Like An Eagle," **R. Kelly's** "I Believe I Can Fly," and "Monstars Anthem"; and the original theatrical trailer.

Other titles from Warner's "Looney Tunes Presents" line will be re-priced and include "Home Tweet Home," "Tweet & Lovely," "Marvin The Martian Space Tunes," and "The Bugs Bunny Roadrunner Movie."

"Taz's Jungle Jams" carries a $14.93 tag and is packaged in a "Taz brown" clamshell. The program contains six Taz cartoons, plus four Looney Tunes jungle 'toons. Order date is June 27.

Each Family Entertainment Century 2000 video comes packaged with coupons worth $250, good toward purchases of products from Act II Popcorn, Princess Cruises, Zenith, Fuji Film, and Kid Rhino.

Plus, customers who buy any three of these titles can receive a fourth free. The Buy Three Get One Free offer is being advertised online, along with traditional radio and print ads, and targets kids and families.

Billboard® APRIL 29, 2000

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			◄ No. 1 ►		
1	3	5	**TARZAN** Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
2	1	4	**AN EXTREMELY GOOFY MOVIE** Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
3	2	15	**MARY-KATE & ASHLEY: PASSPORT TO PARIS** Dualstar Video/Warner Home Video 36878	1999	19.96
4	5	3	**BARNEY: MORE BARNEY SONGS** Barney Home Video/The Lyons Group 1234	1999	14.95
5	4	8	**THE ADVENTURES OF ELMO IN GROUCHLAND** Columbia TriStar Home Video 04528	1999	21.96
6	13	2	**POKEMON: THE FIRST MOVIE** Warner Home Video 18020	1999	26.99
7	7	4	**ELMO'S WORLD** Sony Wonder 51720	2000	9.98
8	6	294	**PINOCCHIO ◆** Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
9	RE-ENTRY		**THE ARISTOCATS** Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970	26.99
10	10	6	**POKEMON: JIGGLYPUFF POP** Viz Video/Pioneer Entertainment 241	2000	14.98
11	12	49	**MULAN** Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
12	11	13	**SCOOBY DOO'S GREATEST MYSTERIES** Cartoon Network Video/Warner Home Video H3867	1999	14.95
13	8	3	**BLUES CLUES: MAGENTA COMES OVER** Paramount Home Video 05645	2000	9.95
14	9	11	**THE IRON GIANT** Warner Family Entertainment/Warner Home Video 17644	1999	22.95
15	NEW ▶		**MARY-KATE & ASHLEY: SWITCHING GOALS** Dualstar Video/Warner Home Video 36879	2000	19.96
16	NEW ▶		**MONSTER RANCHER: LET THE GAMES BEGIN** A.D.V. Films 0010	2000	14.98
17	18	3	**POKEMON: TOTALLY TOGOPI** Viz Video/Pioneer Entertainment 191	2000	14.98
18	18	18	**TELETUBBIES FUNNY DAY ◇** PBS Home Video/Warner Home Video 83946	1999	12.95
19	14	5	**POKEMON: WAKE UP SNORLAX** Viz Video/Pioneer Entertainment 242	2000	14.95
20	RE-ENTRY		**AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLAND** Universal Studios Home Video 83305	2000	12.95
21	16	16	**POKEMON: I CHOOSE YOU, PICKACHU** Viz Video/Pioneer Entertainment 0001D	1999	14.98
22	18	14	**MUPPETS FROM SPACE** Columbia TriStar Home Video 04251	1999	26.99
23	18	18	**POKEMON: PIKACHU PARTY** Viz Video/Pioneer Entertainment 1049	1999	14.98
24	25	50	**LION KING II: SIMBA'S PRIDE** Walt Disney Home Video/Buena Vista Home Entertainment 8804	1999	26.99
25	20	27	**THE PRINCE OF EGYPT** DreamWorks Home Entertainment 84779	1999	26.99

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Billboard® APRIL 29, 2000

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◄ No. 1 ►					
1	NEW ▶		**STAR WARS EPISODE 1: THE PHANTOM MENACE**	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
2	1	17	**THE MATRIX**	Warner Home Video 17737	Keanu Reeves Laurance Fishburne	1999	R	19.98
3	2	11	**TARZAN**	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
4	3	4	**THE POKEMON MOVIE**	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
5	12	21	**SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●**	Roadrunner Video 981	Slipknot	1999	NR	5.98
6	4	16	**BUENA VISTA SOCIAL CLUB**	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
7	5	8	**PLAYBOY: MARDI GRAS**	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
8	20	17	**BLINK-182: URETHRA CHRONICLES**	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
9	35	2	**PLAYBOY'S SEX COURT**	Playboy Home Video Universal Music & Video Dist. PBV0859	Julia Strain	2000	NR	19.98
10	26	3	**VARSITY BLUES**	Paramount Home Video 336433	James Van Der Beek Jon Voight	1999	R	19.98
11	18	12	**DEATH ROW UNCUT**	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
12	7	6	**AN EXTREMELY GOOFY MOVIE**	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
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18	6	14	**PLAYBOY'S WILDWEBGIRLS.COM**	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
19	8	23	**MARY-KATE & ASHLEY: PASSPORT TO PARIS**	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
20	NEW ▶		**MONSTER RANCHER: LET THE GAMES BEGIN**	A.D.V. Films 0010	Animated	2000	NR	14.98
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22	NEW ▶		**ENTRAPMENT**	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
23	38	17	**SHAKESPEARE IN LOVE**	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
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25	36	24	**BIG DADDY**	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
26	34	29	**SAVING PRIVATE RYAN**	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
27	11	3	**PLAYBOY'S GIRLFRIENDS 2**	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
28	14	11	**MARIAH #1'S ●**	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000	NR	14.95
29	27	4	**ZALMAN KING'S RED SHOES DIARIES: THE GAME**	Showtime Entertainment 50032	David Duchovny	2000	NR	19.98
30	13	16	**PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000**	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernaola Twins	1999	NR	19.98
31	NEW ▶		**NEVER BEEN KISSED**	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
32	22	8	**OCTOBER SKY**	Universal Studios Home Video	Jake Gyllenhaal Chris Cooper	1999	PG	19.95
33	16	4	**TEA WITH MUSSOLINI**	MGM Home Entertainment Warner Home Video M207752	Cher Judi Dench	1999	PG	19.98
34	25	11	**CHRIS ROCK: BIGGER & BLACKER**	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
35	27	27	**MULAN**	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1999	G	26.99
36	33	15	**THERE'S SOMETHING ABOUT MARY**	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	G	19.98
37	15	7	**GODS AND MONSTERS**	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser	1999	NR	19.98
38	27	20	**THE IRON GIANT**	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
39	33	221	**THE WIZARD OF OZ ◆**	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
40	29	4	**ZALMAN KING'S RED SHOES DIARIES: GIRL ON A BIKE**	Showtime Entertainment 50042	David Duchovny	2000	NR	19.98

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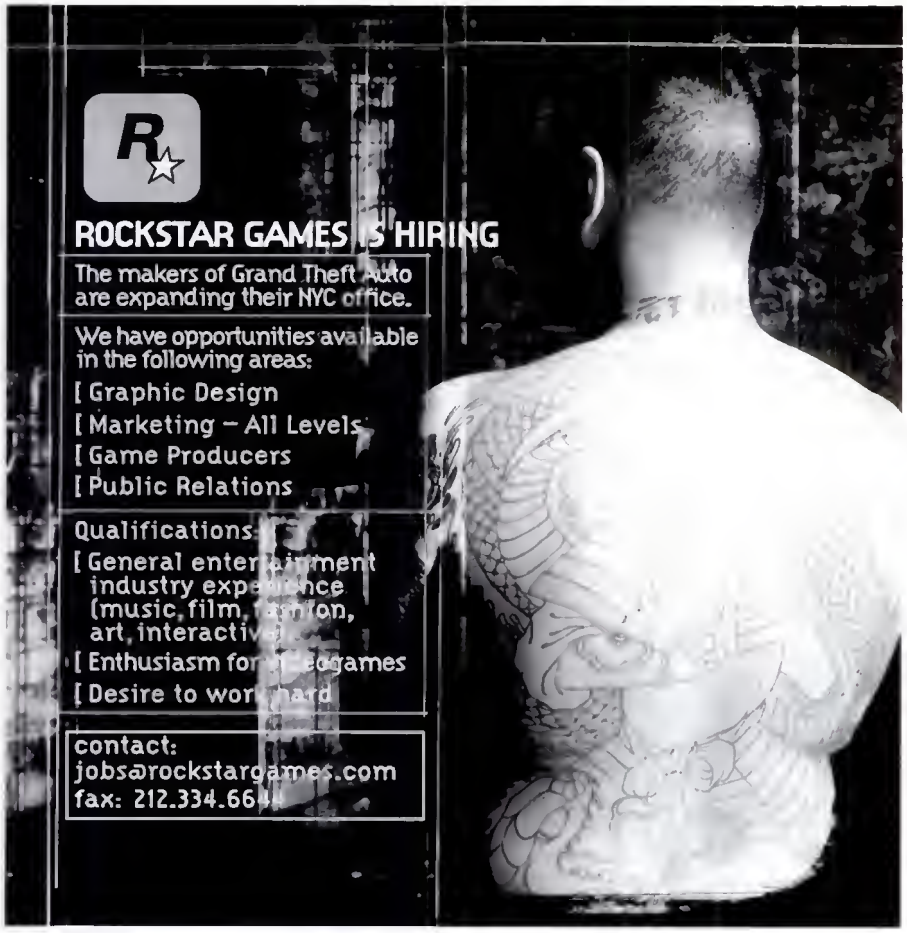
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For Billboard Classified Advertising Call David McLean at 212-536-5058

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Update

CALENDAR

APRIL

April 30, **Jai Joseph's Songwriting Workshop,** sponsored by BMI, Songwriters in the Round, and Utopia Recordings, Mary's Place Studios, Miami. 305-273-6303.

MAY

May 1, **B'nai B'rith Music Entertainment Media Unit Presents Bill Krasilovsky,** Sutton Place Synagogue, New York. 212-330-7069.

May 1, **BMI Latin Awards,** Regent Beverly Wilshire Hotel, Los Angeles. 305-266-3636.

May 3, **35th Annual Academy Of Country Music Awards,** Universal Amphitheatre, Los Angeles. 323-931-8200.

May 3-7, **SunFest 2000,** Flagler Drive, West Palm Beach, Fla. 561-837-8065.

May 4-7, **Fifth Annual Key West Songwriters Fest,** Waterfront Playhouse, Key West, Fla. 941-775-3390.

May 5, **Fighting For Music Royalties Program,** presented by the Legal Strategies Institute, Caroline's, New York. 561-995-4818.

May 5-7, **Seventh Annual Music Midtown,** Atlanta Civic Center, Atlanta. 404-577-8686.

May 8, **Alliance Of Black Entertainment Technicians Golf Tournament,** Braemar Country Club, Tarzana, Calif. 323-933-8007.

May 8-10, **@d:tech.San Francisco,** San Francisco Hilton and Towers, San Francisco. 770-879-8970.

May 9, **BMI 101 Workshop,** BMI Los Angeles office, 310-659-9109.

May 9, **BMI Songwriters Workshop With Jason Blume,** BMI Nashville office, 615-401-2000.

May 9, **Music Industry Networking Night,** One Night Stan's, Hollywood. 954-929-7566.

May 9, **Songwriter Networking Meeting And Open Mike,** presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

May 10, **12th Annual World Music Awards,** Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-13, **Electronic Entertainment Expo,** Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-14, **How Can I Be Down? Urban Music Convention,** Cumberland Hotel, London. 212-265-2221.

May 15, **BMI Pop Awards,** Regent Beverly Wilshire Hotel, Los Angeles. 310-659-9109.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000,** Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **T.J. Martell Foundation Annual Humanitarian Of The Year Gala,** New York Hilton, New York. 212-833-4743.

May 19, **BMI Q&A Workshop (Everything You've Always Wanted To Know About BMI But Were Afraid To Ask),** BMI New York office, 212-586-2000

May 22, **59th Annual George Foster Peabody Awards,** Waldorf-Astoria, New York. 212-268-3080.

May 23, **Songwriter Open Mike,** presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

May 23, **Steven J. Ross Humanitarian Award Dinner,** presented by UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1853.

May 24, **The Internet,** ASCAP building, New York. 212-539-2689.

JUNE

June 1-2, **MTV/Billboard Asian Music Conference,** Hong Kong Convention Centre, Hong Kong. 852-85-212-85.

June 7-9, **Billboard/BET On Jazz Conference And Awards,** J.W. Marriott, Washington, D.C. 212-536-5002.

June 6-9, **Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival,** presented by SpinRecords.com, Rio Hotel, Las Vegas. 702-837-3636, EAT-M.com.

June 7, **Music Visionary Of The Year Award Dinner,** presented by the UJA-Federation of New York, Tavern on the Green, New York. 212-836-1126.

June 11, **10th Annual Softball Challenge,** presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville. 213-202-5735, ext. 6540.

June 12-13, **StudioPro2000: Audio Production For Music, Broadcast, And The Web,** presented by Mix magazine, New York Hilton and Towers, New York. 510-653-3307.

June 13, **BMI 101 Workshop,** BMI Los Angeles office, 310-659-9109.

JULY

July 12-14, **Billboard Dance Music Summit,** Waldorf-Astoria, New York. 212-536-5002.

OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards,** New York Hilton, New York. 212-536-5002.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.

GOOD WORKS

ROCKING FOR RIGHTS: The Human Rights Campaign Foundation, a sector of the gay rights advocacy organization the Human Rights Campaign (HRC), is producing the Equality Rocks concert on Saturday (29) at Washington, D.C.'s RFK Stadium. Musical artists **Albita, Michael Feinstein, Chaka Khan,** and **Rufus Wainwright** and actress **Kathy Najimy** have been added to a lineup that already included **Garth Brooks, Ellen DeGeneres, Melissa Etheridge, Anne Heche, Kristen Johnston, k.d. lang, Nathan Lane, George Michael,** and **Pet Shop Boys.** In addition, **Judy** and **Dennis Shepard,** parents of slain Wyoming student **Matthew Shepard,** will attend, as will **Stella** and **James Byrd Sr.,** parents of **James Byrd Jr.,** who was dragged to his death in Jasper, Texas; and **Ismael Ileto,** the brother of **Joseph Ileto,** the Filipino postal worker who was shot in Los Angeles. Tickets are available through Ticketmaster. Contact: HRC at 202-628-4160.

INDIE LABEL HELPS THE HUNGRY: In honor of its 10th anniversary, Triloka Records will present a concert benefiting the City Harvest charity on May 12 at Symphony Space in New York. Participating acts include **Jim Donovan, Via Jo,** and **Walela.** Proceeds will aid City Harvest's daily food pickup, a project that involves a group of drivers gathering prepared and perishable food from New York eateries and delivering the products to emergency food programs. Contact: **Jolyn Matsumuro** at 323-653-4330.

LIFELINES

BIRTHS

Boy, Felix Brady, to **Dalet Brady** and **Max Bulwa,** April 12 in Los Angeles. Mother is the associate director of special issues for Billboard. Father is a systems administrator for Warner Bros.

Girl, Abigail Elizabeth, to **Jim** and **Lisa Ginsburg,** March 1 in Chicago. Father is president and founder of Cedille Records.

Boy, Aidan Francis, to **David** and **Edith Shea,** March 6 in Los Angeles. Father is VP of DCA/ZoZa Records and an attorney for Fox Family Worldwide.

Girl, Lauren Rose, to **Paul** and **Kristina Farberman,** March 24 in Los Angeles. Father works for the management company Feeling Productions.

Girl, Elizabeth Sutton, to **Mark** and **Dee Mason,** April 2 in Nashville. Father is the director of writer/publisher relations for BMI Nashville.

Boy, David Alijah, to **Andrew** and **Deborah Adler,** April 7 in New York. Father is a royalty accountant for Wlodinguer, Erk & Chanzis.

Daughter, Quinn Grace, to **Erin** and **Brad O'Donnell,** April 11 in Nashville. Mother is a recording artist. Father is a songwriter/producer and director of A&R for Myrrh Records.

MARRIAGES

Ed Stasium to **Amy Hartman,** March 20 in Maui, Hawaii. Groom is a music producer.

Vicki Greenleaf to **Bruce Faulk,** March 23 in Ocho Rios, Jamaica. Bride is president of Greenleaf & Associates. Groom is a TV and film writer/producer.

DEATHS

Alan Betrock, 49, of cancer, April 9 in New York. Betrock produced Blondie's first demos and albums by Richard Hell, the Smithereens, and Marshall Crenshaw, among others. He compiled Pye Records' retrospectives on the Kinks, the Troggs, the Searchers, and other British Invasion bands. He served as editor of the seminal late-'70s punk/new-wave magazine New York Rocker and went on to operate his own company, Shake Books, devoted to rock'n'roll and counterculture publications. His definitive book "Girl Groups: The Story Of A Sound" was published by Delilah Books in 1982. Betrock is survived by his mother and a brother.

Jo Lepe, 37, of an undisclosed cause, April 14 while vacationing in Jenner, Calif. Lepe had been the Latin music coordinator for Tower Records since 1998. He began his career at Valley Record Distributors in 1989 and later worked at Sony Discos and Disco Azteca. Lepe is survived by his father, two brothers, and four sisters. Services were held April 18 in Woodland, Calif.

LATIN NOTAS

(Continued from page 54)

The Los Angeles-based consulting firm will specialize in radio promotion and marketing for mainstream labels looking to penetrate the U.S. Latino market.

Albita has signed a recording deal with Silva Screen America/Times Square Records. Her label bow, "Son," is due to drop May 9.

MTV IS THREE: MTV Latin America has created a third feed that will service Chile, Peru, Bolivia, and Ecuador (**Billboard*Bulletin*, April 18**). The new Central Service has a distribution of nearly 1 million households, of which Chile contributes 70% of the subscribers.

The Central Service represents yet another step in furthering MTV Latin America's regionalization strategy that began in 1996 with the creation of two differentiated services for the North and South regions of Latin America.

CHART NOTES, RADIO: Another week, another 20 million audience impressions for **Son By Four's** chart-topping smash "A Puro Dolor" (Sony Discos).

Actually, "A Puro Dolor" scores 20.7 million impressions, up 500,000 from last year.

For the fourth week running, "A Puro Dolor" rules the pop and tropical/salsa genre charts. It has notched 11.6 million impressions on the pop genre chart, up 1.4 million. On the tropical/salsa genre chart, "A Puro Dolor" earned 13 million impressions, down 500,000 from last issue.

After a one-week absence, **Conjunto Primavera's** "Morir De Amor" (Sony Discos) regains first place on the regional Mexican genre chart with 9 million impressions, unchanged from last issue.

New to Hot Latin Tracks this issue is **Patrick Shannon,** whose merengue tune "Estás Enamorada" (Universal Latino) bows at No. 39. Shannon is an Irish-American from Brooklyn, N.Y., who is a construction worker by day and a budding *merenguero* by night. Shannon is slated to play a showcase Wednesday night (26) during Billboard's International Latin Music Conference.

CHART NOTES, RETAIL: **Son By Four** is No. 1 on Hot Latin Tracks, the pop radio genre chart, and the tropical/salsa radio genre chart. So why shouldn't the Sony Discos premiere by the soulful salsa vocal quartet not reach the apex of The Billboard Latin 50?

Well, SBF has assumed command of The Billboard Latin 50, which is unpublished this issue, with a 31% sales hike to 8,500 units. That sum earns the group its first entry into The Billboard 200, where it debuted at No. 163.

SBF stands tall, as well, atop the tropical/salsa genre chart for the third week in a row.

For the seventh successive week, **Shakira's** "MTV Unplugged" (Sony Discos) holds down No. 1 on the pop genre chart, even though the title dropped 20% to 6,500 pieces.

Moving into first place on the regional Mexican chart is a various-artists set titled "Guerra De Estados Pesados" (Lideres). Thanks to heavy promotion on Spanish television network Univision, sales of "Guerra" soared 137% to 8,300 pieces.

SALES STATFILE: The Billboard Latin 50—this issue: 130,000 units; last issue: 127,000 units; corresponding issue last year: 164,500 units.

Pop genre chart—this issue: 44,000 units; last issue: 46,000 units; corresponding issue last year: 72,000 units.

Tropical/salsa genre chart—this issue: 35,000 units; last issue: 34,000 units; corresponding issue last year: 33,000 units.

Regional Mexican genre chart—this issue: 43,000 units; last issue: 40,000 units; corresponding issue last year: 51,500 units.

WORDS AND DEEDS

(Continued from page 52)

thing can happen. It's a big rush, and when I land it's like, 'Ah, they caught me.' "

Redman's next solo effort is still pending. "I'm supposed to come out this summer," he notes, "and I have about two tracks done. But [Def Jam] may make it this fall because the 'Blackout' album is still bumpin'." "Blackout" has sold 1.2 million units, according to SoundScan.

He recently inked an imprint deal with the label for his Funky Noble Productions, which has signed Brooklyn, N.Y., rapper **I.C.A.R.U.S.** and Canadian rapper **Socrates,** who's already generating some coast-to-coast buzz.

And as expected nowadays, Redman and Method Man are gearing up to film an as-yet-untitled movie. They recently appeared on "The Jamie Foxx Show" on the WB network, slated for broadcast on Friday (28).

Redman feels his current success is a result of hard work and dues-paying that began when he first stepped from behind the turntable and picked up the mike at the recommendation of EPMD. Now with several years of the rap game under his belt, he feels things have changed.

"People come out of the blue with a hot record from towns you haven't even heard of and rule hip-hop—for a minute," he laments. "When hip-hop started, it was all about gaining respect. Now if a [rapper's] got a hot record, it's in and out so fast. You never know what to expect now. I can't even keep track."

SHORT TAKES: Hip-hop variety show "Lyricist Lounge" has been renewed for another season on MTV . . . **Warren G** performs at BET's 20th anniversary bash in Las Vegas (May 5-8) and gears up for the Chronic 2001 tour in June; the g-Funk/Restless recording artist is also promoting his current single, "Game Don't Wait" . . . "Voices Of Urban Renewal," a spoken-word hip-hop collaborative, drops via Guidance Recordings on May 16.

Marci Kenon can be reached at urbanfocusla@hotmail.com.



High C. Vitamin C recently stopped by the studios of WHTZ (Z100) New York to help nourish her current "Graduation (Friends Forever)," which has garnered No. 1 requests at the top 40 powerhouse. Pictured, from left, are swing jock Scotty B, Elektra's Vitamin C, and music director/afternoon DJ Paul "Cubby" Bryant.

newsline...

FCC, NAB BATTLE OVER EEO RULES. As if their scuffle over low-power FM isn't enough, another battle is brewing between the Federal Communications Commission (FCC) and the National Assn. of Broadcasters (NAB), this time over new equal employment opportunity (EEO) rules. On April 7, the FCC refused a petition filed by the NAB and the 50 state associations to reconsider its rules, which broadcasters say require too much paperwork and force station owners to discriminate against non-minorities and men. As the rules were set to take effect on April 17, the Maryland-D.C.-Delaware Broadcasters Assn. led the battle in asking a D.C. Circuit judge to issue a temporary stay on the rules while the larger issue of whether they are constitutional is heard. In its filing, the associations say the new rules are "more burdensome and threatening to broadcasters" because they require stations to spend substantial amounts of time and money implementing new programs as well as forcing owners to "engage in discrimination based on race and gender when making employment decisions." The new EEO rules are facing a separate legal challenge questioning their constitutionality. The state associations' petition says the stay should be issued pending the outcome of the constitutional challenge. The NAB has also filed a brief with the court asking it to issue a stay, arguing the new rules "are substantially more burdensome" than the former regulations, with increased recruiting, record-keeping, and reporting requirements. There are supporters of the rules, however. More than three dozen groups are opposing the stay, including the National Assn. of Black Owned Broadcasters, Rainbow/Push Coalition, the Minority Media and Telecommunications Council, and the NAACP. They argue that broadcasters will not be damaged if the new rules kick in and then are overturned, "much less evidence that such harm is irreparable." Instead, the coalition says minorities, women, and the listening public will be hurt more by a delay, since it believes a more diverse workforce leads to more varied programming.

INTEREP SUES CLEAR CHANNEL, KATZ. National sales rep firm Interep has filed a $55 million lawsuit against Clear Channel and Katz Media, the competing rep firm that Clear Channel is acquiring through its purchase of AMFM. "This has nothing to do with competition; it's about the money," says Interep CEO Ralph Guild. Interep's relationship with Clear Channel dates back to 1996, when Interep won the company's business from Katz. In doing so, it agreed to pay millions of dollars to stations to buy out their contract with Katz. In 1998, Clear Channel signed a five-year contract with Interep to handle its national ad sales, but after it purchased AMFM's Katz, Clear Channel pulled its business late last year from Interep. Now, Interep says it should get that buyout money back, since the stations have since reverted back to Katz. Although he says Interep has always had a "great relationship" with Clear Channel in the past, Guild says the suit, filed April 10 in New York State Supreme Court, was an act of frustration after the company refused to return calls. "We've had disagreements in the past, but we've always been able to work them out." Clear Channel declined to comment on the suit.

FRANK SAXE

LPFM Debate Overshadows Confab

Fritts, Kennard Trade Barbs Over Initiative's Necessity

BY CHUCK TAYLOR

LAS VEGAS—While the annual National Assn. of Broadcasters (NAB) convention was teeming with talk of convergence between media, the year's hottest radio issue—the creation of a new low-power FM (LPFM)—kept fists swinging between its driving force, Federal Communications Commission (FCC) Chairman William Kennard, and the aggressively opposed NAB.

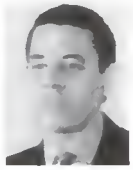
In his opening speech at the show, held here April 8-13, NAB president/CEO Eddie Fritts started the sparring with a pointed comment: "I don't know what's fuzzier, the static from low-power FM or the FCC's thinking on the issue."

HOTLY CONTESTED

The NAB, which represents more than 5,000 U.S. stations, and a number of prominent broadcasters, such as National Public Radio and its Reading Service for the Blind, the Consumer Electronics Assn., and National Religious Broadcasters, have hotly contested the year-old LPFM initiative, which would establish thousands of new frequency allocations between 10 and 100 watts for local groups and organizations.

The opposing parties say it would increase interference on the band (Billboard, April 8).

In response to those concerns, more than 150 members of Congress have banded together in opposition, drafting legislation that, at the least, would curtail the number of potential new FMs from about 3,000 to 800 (see sidebar).



KENNARD

In his address at the NAB convention, Kennard directed a return volley toward the association, asking, "Why, in the midst of all this opportunity for broadcasters, have you chosen to muster your considerable resources to deny churches and schools and community-based organizations just a little piece of the broadcast pie? Why won't you work with the FCC to find ways for low-power FM to co-exist with full-power stations?"

'NO HARMFUL INTERFERENCE'

Regarding accusations that the measure will increase static on FM, Kennard insisted that "there will be no harmful interference to FM stations. We have developed a comprehensive record on the issue over the last two years. We know a lot about FM service—we've serviced it and regulated it for some 50 years. Full-power and low-power can exist in harmony.

"I am committed categorically to protecting every incumbent FM service from harmful interference, from the radio reading services to the commercial stations and everything in between," he said.

As a testament to his efforts to keep the dial clean, the chairman added that he has shut down more illegal pirate radio stations than any other FCC commissioner in history, so "why would I want to create an interference nightmare?"

'INCREDIBLY RUSHED'

Even so, fellow FCC Commissioner Harold Furchtgott-Roth noted his opposition to LPFM, saying it has been "incredibly rushed throughout. Years ago, the FCC decided not to have any stations broadcasting under 100 watts. The big deal is decades of FCC precedents.

"The best thing we could have done is ask the National Academy of Sciences to study it," he said. "We didn't do that, and now we have a great mess. I'm just sorry that Congress has to sort it out."

NAB: Stations Gave $8.1 Bil. In Public Service Advertising

Local radio and television stations contributed $8.1 billion in public service advertising from August 1998 through July 1999, according to the National Assn. of Broadcasters (NAB).

The total is above the annual giving of the top 100 U.S. foundations, according to the association.

The figure consists of the dollar value of air time that broadcasters devoted to public service announcements, along with money raised by stations for charity, needy individuals, and disaster relief and prevention efforts.



FRITTS

"These contributions have lasting impact in AIDS and breast cancer awareness, child mentoring, alcohol abuse prevention, education, and community safety," said NAB president/CEO Eddie Fritts in a statement. "Local stations have a legacy of bringing community service home."

Nearly 5,700 radio and TV stations participated in the public service "census," according to the NAB, topping the 1998 survey tally of $6.8 billion in public service dollars.

Fritts called the figure "conservative," because it does not include the value of air time donated for news, weather, emergencies, and off-air charitable work done by station employees.

But not everyone is applauding the feat. According to Media Access Project president/CEO Andy Schwartzmann, who frequently clashes with the NAB, the survey is "pathetically self-serving."

"They're not giving something away; they are recompensing the public for something they ought to do," he says.

Schwartzmann adds that the lobbying impact of the annual report is minimal, saying it instead simply gives broadcasters' friends on Capitol Hill "the basic ammunition to make their case."

CHUCK TAYLOR, FRANK SAXE

House Votes To Slow LPFM Authorizations

WASHINGTON, D.C.—In a House of Representatives floor vote April 13, lawmakers passed legislation that will prevent the Federal Communications Commission (FCC) from adopting plans to initiate low-power FM service via thousands of small 10- and 100-watt noncommercial community stations.

The vote, which will slow down authorization for the number of new stations by as much as 70%, follows the March 29 passage of the bill, H.R. 3439, by the House Commerce Committee (Billboard, April 8).

The National Assn. of Broadcasters, representing the nation's commercial stations, supports the legislation, saying that interference from the low-power outlets would interrupt the signals of existing FM stations. The FCC denied there would be significant interference.

A Senate companion bill, S. 2308, was introduced in February but has not yet been scheduled for a hearing.

BILL HOLLAND

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	2	13	BREATHE WARNER BROS. 16884 †	FAITH HILL 2 weeks at No. 1
2	2	1	29	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GAROEN
3	5	3	33	AMAZED BNA 65957 †	LONESTAR
4	4	4	27	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
5	3	5	13	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
6	6	6	18	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
(7)	7	7	9	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
(8)	9	10	8	YOU SANG TO ME COLUMBIA ALBUM CUT †	MARC ANTHONY
9	8	8	54	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
10	10	9	35	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
(11)	14	18	4	I NEED YOU SPARROW SOUNDTRACK CUT/CAPITOL/CURB	LEANN RIMES
(12)	11	11	26	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
13	12	12	52	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
14	13	13	51	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
15	16	15	45	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
16	15	14	37	MUSIC OF MY HEART MIRAMAX 79745/EPIC †	'N SYNC & GLORIA ESTEFAN
17	18	17	120	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
18	17	19	76	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
(19)	23	23	4	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GAROEN
20	19	20	58	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
21	22	22	10	PRIVATE EMOTION C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJA
22	21	21	19	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
(23)	24	25	5	WHERE YOU ARE COLUMBIA ALBUM & SOUNDTRACK CUT †	JESSICA SIMPSON FEATURING NICK LACHEY
24	25	26	5	WHEN SHE LOVED ME GARDEN CITY ALBUM CUT/GTSP	JOHN TESH FEATURING RICHARD PAGE
(25)	28	29	3	THIS IS YOUR TIME REUNION ALBUM CUT/JIVE	MICHAEL W. SMITH

Adult Top 40

				◄ No. 1 ►	
(1)	2	1	21	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON 2 weeks at No. 1
2	1	2	13	BREATHE WARNER BROS. 16884 †	FAITH HILL
3	3	5	17	I TRY EPIC ALBUM CUT †	MACY GRAY
4	4	4	16	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	5	3	43	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
6	6	6	27	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
7	7	7	39	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
8	8	9	15	AMAZED BNA 65957 †	LONESTAR
(9)	10	12	12	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
10	9	8	24	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
11	11	11	24	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
12	13	13	45	BLACK BALLOON WARNER BROS. 16966 †	GOO GOO DOLLS
13	12	10	28	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
(14)	17	21	10	HIGHER WIND-UP ALBUM CUT †	CREED
(15)	16	17	10	I BELONG TO YOU VIRGIN ALBUM CUT †	LENNY KRAVITZ
16	15	15	14	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
				◄ AIRPOWER ►	
(17)	21	28	3	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
18	18	18	45	SOMEDAY LAVA 81546*/ATLANTIC †	SUGAR RAY
				◄ AIRPOWER ►	
(19)	23	26	6	BYE BYE BYE JIVE 42681* †	'N SYNC
20	14	14	21	TAKE A PICTURE REPRISE 16880 †	FILTER
(21)	22	24	6	OTHERSIDE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
22	19	19	12	ENOUGH OF ME ISLAND ALBUM CUT/IDJMG †	MELISSA ETHERIDGE
(23)	24	25	7	I THINK GOD CAN EXPLAIN C2 ALBUM CUT	SPLENDER
(24)	27	31	3	MARIA MARIA ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
(25)	30	—	2	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GAROEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Top 40 service. ◯ adult contemporary stations and adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Radio showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available.
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Radio

PROGRAMMING

RADIO CONFRONTS TECH CHALLENGES AT NAB CONFAB

(Continued from page 5)

that, despite imminent threats, radio has the tools to maintain its dominance.

"The future for broadcasting is quite promising. Radio currently is very hot," he said. "Consolidation is occurring at a breathtaking pace. Wall Street has noticed, hometown banks have noticed. Life is good."

But he balanced that statement with a warning that the industry must remain on its toes in a time when technology is fostering marketplace evolution on a constant basis.

"Broadcasting does have battles it must win, and they are fierce, competitive battles. New technologies are going to happen, and the question is whether radio and TV broadcasting will adapt to this new day," Fritts said. "In 2001, the industry will face the challenge of satellite radio, which means every local radio station in the country will soon have 200 new competitors," referring to Sirius Satellite Radio and XM Satellite Radio, the two companies launching 100-channel, commercial-free subscription services within a year.

In a separate keynote, Greg Rohde, administrator for the National Telecommunications and Information Agency (NTIA), cautioned the industry that it "will have to awaken from the dogmatic slumbers of our time and realize the enormous opportunities ahead."

Those junctures involve expanding the breadth of radio's conventional reach and learning to stream additional services, as well aa discovering waya to interact with listeners through the Internet.

"Traditional broadcasting will go through a major revolution in the next few years," said Peggy Miles, an Internet book author and expert on the Web and radio, at one panel. "Broadcasters who embrace convergence will find plenty of new revenue streams and business models based on advertising, E-commerce, and aponsorships that didn't exist before."

Currently, 3,537 radio stationa are streaming their programming on the Internet, up from only 50 stations just three years ago, according to BRS Media (aee story, page 90).

"The question is no longer, 'Is Webcasting possible?' " Miles said. "The new questions are, 'How can broadcasters make money with it?' and 'Is this where broadcasting is going?' "

NEW MDDELS NEEDED

In a number of Webcasting sessions, it was stressed that rebroadcasting what's already heard on the air isn't enough to keep radio profitable.

Adobe Systema CEO John Warnock said in his multimedia-oriented keynote speech, "Content providers have to abandon established broadcasting attitudes like 'I will broadcast, you will listen' " and instead focus on interactivity.

Federal Communications Commiasioner Michael Powell also noted the importance of taking the medium beyond its prevailing utilizations. "Broadcasters will succeed if they are farsighted, courageous, and aggressive," he said. "They will have to continue to demonstrate that there's still value in a one-to-one medium, but that's not enough. They have to figure out a way to come up with more customized, tailor-made content. It has to capture consumers' interest."

And while the NTIA's Rohde defended the value of local content on radio, he also implored broadcasters to look ahead. "There will always be a market for localized broadcasting, but the question for the future is how that content will be delivered," he said. "Conversion to digital brings better sound, but it's also going to have to bring more servicea."

Rohde stressed that while the Internet can stand alone as a competitive entity, broadcasters and online companies should focus on how they can best work together.

"E-commerce is reorienting the center of the economic universe, [but] local broadcasters need not fear the Internet and electronic commerce. No matter how many options people have for entertainment and other electronic services, consumers will always want local news, information, and entertainment. Many broadcasters are already putting their local content online," Rohde said, citing news/talk WTOP-AM Washington, D.C., which has created an Internet-only station focusing on local content.

But at the same time, Rohde noted, "Internet companies have to realize what the broadcasters have to offer. In addition to their valuable content, they have name recognition and a certain amount of brand loyalty.

"Differences in outlook can be overcome if everyone, from broadcaster to Webcaster, is willing to look at the issue of how the two businesses can join to create something greater than its parts," he said.

DEBATE OVER DAB

In thia new landscape, the continuing development of Digital Audio Broadcasting (DAB)—which has endured more than a decade of pained stops and starts—also was a primary topic of the NAB show, perhaps more so than in the past several years.

The National Radio Systems Committee (NRSC), which has served as a platform to test various DAB systems through the years, announced during tbe convention that it had completed a Phase 1 evaluation of the two systems vying to set a standard for the technology: USA Digital Radio (USADR) and Lucent Digital Radio.

But the NRSC's announcement was tepidly optimistic at best, stating that both submissions "demonstrate a reasonable probability of substantial improvement for broadcast listening compared to current analog performance in the AM and FM broadcasting bands."

In a aeparate forum, USADR preaident Bob Strudle countered, "I have absolutely no doubt in my mind tbat our system absolutely represents a significant improvement over current analog transmission."

The NRSC will now begin Phase 2 testing, in which the two proponents will submit their systems for independent testing. Then, according to subcommittee chairman Charles Morgan, the group "will be in a better position to determine which system performs significantly better than analog and which one does it best."

USADR and Lucent have until May 8 to agree to participate in the tests, still leaving the time-consuming tasks of field testing and approval of a standard and system victor. Thus, it will take at least several more years before a digital radio system becomes available to consumers.

Strudle, however, maintained a sanguine attitude, noting that he expects a DAB standard to be in place by year-end and reminding audience members that the company's system has received support from 15 of the nation's top 20 broadcasting groups, including all in the top 10. He also said that chip and receiver manufacturers are waiting in the wings for the process to begin.

"The last bit in the chain is regulatory," he stressed.

SATELLITE READY FOR TAKEOFF

No doubt, the sudden urgency to make DAB a reality comes in the face of AM/FM's radio's first serious threat ever—that of digital-quality satellite radio.

Sirius Satellite will launch the first of three satellites in June, with service expected to begin at year-end 2000. XM Satellite hopes to follow in May 2001 with its rollout. Both will at first focus on vehicle usage, charging consumers $9.95 a month for 50 channels of commercial-free music and 50 talk stations.

Despite that obvious threat to traditional broadcasters, Sirius director of production and creative services Ira Bahr maintained at one session that there is no reason why current services and satellite radio can't enjoy a complementary relationship.

"I think they will co-exist nicely," Bahr said. "FM didn't destroy AM, cable didn't ruin network television. We're not going after local ad dollars, since we're commercial-free."

That, however, didn't stop a number of traditional broadcastera—and the satellite radio companies—in one panel from jokingly referring to the new servicea as "Deathstar."

THE MODERN AGE • BY JILL PESSELNICK

When it comes time to pen songs, Nine Days' vocalist/guitarist John Hampson follows the adage "Write what you know," because, he says, "when you're done with a song, it's the only way you feel personally like you did it right."

Hampson's personal attachment to Nine Days' single "Absolutely (Story Of A Girl)," No. 17 on this issue's Modern Rock Tracks chart, stemmed from a pre-show realization about his girlfriend.

He says, "I was playing a gig and got there early to do a sound check. My girlfriend had come with me. We were aggravating each other, and so she walked away to the other side of the room. I was thinking, 'She just drives me nuts.' I saw her talking to someone across the room, and she started laughing. I realized that as much as she aggravates me, I absolutely love her when she smiles.

"I came up with a chorus to a song, and when I started singing it, it was bouncing around in my head," Hampson continues. "I started figuring out the chords and finished up the lyrics later that night. It's happened only a few times for me that a song comes out like that and just works. Sometimes you can spend months fine-tuning a song. I will never say that I crafted this pop gem. What really happened was, I don't know where it came from, but everything was about a true feeling."



'I don't know where it came from, but everything was about a true feeling'

—John Hampson, Nine Days

This honesty also permeates the group's debut 550 Music/Epic album, "The Madding Crowd," a reference to Thomas Hardy's book "Far From The Madding Crowd." Hampson says, "I read it when I was about 20, a time in my life that I was looking for something important. The book alluded to how the distractions in life can pull you away from the things that are truly important. You can waste a lot of time with things that don't matter. Thematically, this title made a statement that was strong enough to support all of the songs."

Billboard® APRIL 29, 2000

Mainstream Rock Tracks™

LAST WK	WK	PEAK	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	13	KRYPTONITE / THE BETTER LIFE — 4 weeks at No. 1	3 DOORS DOWN / REPUBLIC/UNIVERSAL
2	2	2	14	OTHERSIDE / CALIFORNICATION	RED HOT CHILI PEPPERS / WARNER BROS. †
3	3	3	11	STIFF UPPER LIP / STIFF UPPER LIP	AC/DC / EASTWEST/EEG †
4	5	5	22	NO LEAF CLOVER / S&M	METALLICA / ELEKTRA/EEG †
				◄ AIRPOWER ►	
5	NEW ▶	1	1	NOTHING AS IT SEEMS / BINAURAL	PEARL JAM / EPIC
6	4	4	17	WHAT IF / HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED / WIND UP †
7	6	6	24	VOODOO / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL †
8	8	8	22	PARDON ME / MAKE YOURSELF	INCUBUS / IMMORTAL/EPIC †
9	7	7	34	HIGHER / HUMAN CLAY	CREED / WIND UP †
10	11	15	9	LEADER OF MEN / THE STATE	NICKELBACK / ROADRUNNER
11	10	10	11	MAKE ME BAD / ISSUES	KORN / IMMORTAL/EPIC †
12	13	14	12	HOME / DYSFUNCTION	STAIND / FLIP/ELEKTRA/EEG †
13	14	13	7	WHAT IS AND WHAT SHOULD NEVER BE / JIMMY PAGE & THE BLACK CROWES LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES / MUSICMAKER.COM
14	12	11	9	STAND INSIDE YOUR LOVE / MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS / VIRGIN †
15	9	9	19	ONLY GOD KNOWS WHY / DEVIL WITHOUT A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC †
16	17	21	8	NEW BEGINNING / HOLY DOGS	STIR / CAPITOL †
17	15	20	4	YOUNG LUST (LIVE) / IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-81	PINK FLOYD / COLUMBIA
				◄ AIRPOWER ►	
18	28	—	2	SOUR GIRL / NO. 4	STONE TEMPLE PILOTS / ATLANTIC †
19	16	18	10	SLEEP NOW IN THE FIRE / THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE / EPIC †
				◄ AIRPOWER ►	
20	NEW ▶	1	1	JUDITH / MER DE NOMS	A PERFECT CIRCLE / VIRGIN
21	22	26	5	SILVER FUTURE / "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET / RESTLESS
22	23	25	4	WORKIN' IT / INSIDE JOB	DON HENLEY / WARNER BROS.
23	36	—	2	WITH ARMS WIDE OPEN / HUMAN CLAY	CREED / WIND UP
24	25	23	9	BREAK STUFF / SIGNIFICANT OTHER	LIMP BIZKIT / FLIP/INTERSCOPE †
25	30	33	5	SPIDERS / SYSTEM OF A DOWN	SYSTEM OF A DOWN / AMERICAN/COLUMBIA †
26	26	27	5	NOTHING TO PROVE / ATTENTION PLEASE	CAROLINE'S SPINE / HOLLYWOOD
27	24	24	10	WAFFLE / HOME	SEVENDUST / TVT †
28	29	31	6	REVOLUTION IS MY NAME / REINVENTING THE STEEL	PANTERA / EASTWEST/EEG
29	27	28	8	SATISFIED / IN MODERATION	8STOPS7 / REPRISE
30	20	17	14	WAS / LIVE IN	KENNY WAYNE SHEPHERD BAND / GIANT/REPRISE
31	38	—	2	GODLESS / NO PLEASANTRIES	U.P.O. / EPIC
32	34	34	3	THE BEST THINGS / TITLE OF RECORD	FILTER / REPRISE †
33	33	30	9	MISERABLE / A PLACE IN THE SUN	LIT / RCA †
34	35	36	5	NOW YOU KNOW / FULL DEVIL JACKET	FULL DEVIL JACKET / THE ENCLAVE/MERCURY/IOJMG
35	21	12	12	STACKED ACTORS / THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS / ROSWELL/RCA
36	32	29	25	FALLING AWAY FROM ME / ISSUES	KORN / IMMORTAL/EPIC †
37	37	35	12	SOUTHTOWN / THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. / ATLANTIC †
38	RE-ENTRY		2	I'M WITH STUPID (HE'S A LOSER) / WISCONSIN DEATH TRIP	STATIC-X / WARNER BROS. †
39	31	22	12	RUN TO THE WATER / THE DISTANCE TO HERE	LIVE / RADIOACTIVE/MCA †
40	40	38	4	PLAYING WITH FIRE / LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN / ARISTA

Billboard® APRIL 29, 2000

Modern Rock Tracks™

LAST WK	WK	PEAK	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	18	OTHERSIDE / CALIFORNICATION — 11 weeks at No. 1	RED HOT CHILI PEPPERS / WARNER BROS. †
2	4	7	7	AOAM'S SONG / ENEMA OF THE STATE	BLINK-182 / MCA †
3	3	3	25	PARDON ME / MAKE YOURSELF	INCUBUS / IMMORTAL/EPIC †
4	7	10	6	KRYPTONITE / THE BETTER LIFE	3 DOORS DOWN / REPUBLIC/UNIVERSAL
5	2	2	10	STAND INSIDE YOUR LOVE / MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS / VIRGIN †
6	5	4	20	MISERABLE / A PLACE IN THE SUN	LIT / RCA †
7	6	6	9	THE BAD TOUCH / HOORAY FOR BOOBIES	BLOODHOUND GANG / REPUBLIC/GEFFEN/INTERSCOPE †
8	11	11	11	MAKE ME BAD / ISSUES	KORN / IMMORTAL/EPIC †
9	12	12	11	VOODOO / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL †
10	9	8	10	SLEEP NOW IN THE FIRE / THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE / EPIC †
				◄ AIRPOWER ►	
11	NEW ▶	1	1	NOTHING AS IT SEEMS / BINAURAL	PEARL JAM / EPIC
12	13	16	5	BREAKOUT / THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS / ROSWELL/RCA
13	10	9	22	EVERYTHING YOU WANT / EVERYTHING YOU WANT	VERTICAL HORIZON / RCA †
14	8	5	13	EX-GIRLFRIEND / RETURN OF SATURN	NO DOUBT / INTERSCOPE †
				◄ AIRPOWER ►	
15	23	—	2	SOUR GIRL / NO. 4	STONE TEMPLE PILOTS / ATLANTIC †
16	14	17	8	BREAK STUFF / SIGNIFICANT OTHER	LIMP BIZKIT / FLIP/INTERSCOPE †
				◄ AIRPOWER ►	
17	24	25	3	ABSOLUTELY (STORY OF A GIRL) / THE MADDING CROWD	NINE DAYS / 550 MUSIC/550-WORK
18	19	24	5	THE BEST THINGS / TITLE OF RECORD	FILTER / REPRISE †
19	17	22	9	HOME / DYSFUNCTION	STAIND / FLIP/ELEKTRA/EEG †
20	22	27	4	SO SAD TO SAY / PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES / BIG RIG/ISLAND/IDJMG
21	18	23	7	NEW BEGINNING / HOLY DOGS	STIR / CAPITOL †
22	NEW ▶		1	JUDITH / MER DE NOMS	A PERFECT CIRCLE / VIRGIN
23	16	13	15	LETTING THE CABLES SLEEP / THE SCIENCE OF THINGS	BUSH / TRAUMA †
24	28	34	4	WITH ARMS WIDE OPEN / HUMAN CLAY	CREED / WIND UP
25	15	14	18	NEVER LET YOU GO / BLUE	THIRD EYE BLIND / ELEKTRA/EEG †
26	21	20	14	FLOWING / SOUNDSYSTEM	311 / CAPRICORN/IDJMG †
27	25	19	15	WHAT IF / HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED / WIND UP †
28	29	31	7	SOUTHTOWN / THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. / ATLANTIC †
29	NEW ▶		1	BENT / MAD SEASON	MATCHBOX TWENTY / LAVA/ATLANTIC
30	26	21	13	IS ANYBODY HOME? / HAPPINESS IS NOT A PILL THAT YOU CAN CATCH	OUR LADY PEACE / COLUMBIA †
31	37	—	2	LETTERS / NASTY LITTLE THOUGHTS	STROKE 9 / CHERRY/UNIVERSAL
32	30	28	5	AUTOMATIC / DIRTY WAKE	COLLAPSIS / CHERRY/UNIVERSAL
33	NEW ▶		1	TAKE A LOOK AROUND / "MISSION IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT / HOLLYWOOD
34	32	40	3	DON'T STOP / RADFORD	RADFORD / RCA
35	31	35	4	(ROCK) SUPERSTAR / SKULL & BONES	CYPRESS HILL / COLUMBIA †
36	27	26	19	ONLY GOD KNOWS WHY / DEVIL WITHOUT A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC †
37	40	—	2	SATISFIED / IN MODERATION	8STOPS7 / REPRISE
38	38	—	2	LAST RESORT / INFEST	PAPA ROACH / DREAMWORKS
39	33	37	3	WAFFLE / HOME	SEVENDUST / TVT
40	NEW ▶		1	ALL MY FAULT / FENIX TX	FENIX TX / MCA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

SITES + SOUNDS

(Continued from page 80)

and Nokia Ventures among its financial backers, is hoping to put its service to work in everything from Internet music appliances and online radio to Internet retailers and Web portals.

It already has its own streaming service known as RadioMongo, which will be featured in the free-standing Internet radio tuner from Kerbango Inc. set to roll out later this year. Under terms of the agreement, Kerbango will offer Mongo-music as a type of custom station. Consumers will select a song, and Mongo will then fill out a playlist based on the musical qualities of the initial song.

Marc Auerbach, VP of marketing at Kerbango, says the partnership will "showcase the advantage of interactive listening over traditional one-way broadcasting."

Because radio rules prevent consumers from compiling their own playlists, anything that helps consumers get something closer to what they want is going to be a valuable tool, Sinnreich says.

Personalized online radio is nothing new, but Internet stations normally channel their listeners by collaborative filtering and by genre. Listeners also get to rate artists on an ongoing basis, which affects the number of times an artist gets inserted into the playlist.

However, Kaiser maintains that that kind of personalized system tends not to work very well. "You have to sit there and train it, and most users don't want to keep rating songs all day to tell a computer what they want to hear," he says.

Registered Mongo users will have their playlists altered on an ongoing basis based on preferences.

But despite the radio function and its own Web site, Mongo does not consider itself a content destination site. The company is also positioning itself as a business-to-business player in the competitive music information/search engine space. It currently has relationships with Muze Inc. and Amazon.com and is negotiating to work with retailers and Web portals on a co-branded basis. Instead of editorial recommendations, consumers will automatically be offered sampling clips from Mongo-determined like-artists.

"If you [have] a search engine, this is an essential component of your search: the ability to find more music," says Kaiser.

Analysts say recommendation engines are very effective in boosting not only the volume of online retail sales but also the amount of music an individual purchases.

Mongo, which licenses content from all the major labels, sees its technology as particularly effective in helping labels promote older back-catalog material and, perhaps more important, in breaking new artists.

"It works for an artist that has never been heard before. It doesn't matter if he or she has been purchased yet," Kaiser says.

It remains to be seen if consumers actually like the suggestions being made by Mongo, but Kaiser insists, "The difference is that we are able to give you what you want. Whereas with other people you have to settle for something someone else programmed."

Top 40 Tracks™

THIS WK	LAST WK	2 WKS AGO	WKS. ON	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	14	BYE BYE BYE (9 weeks at No. 1) / JIVE	'N SYNC
2	2	2	13	MARIA MARIA / ARISTA	SANTANA FEATURING THE PRODUCT G&B
3	4	4	12	I TRY / EPIC	MACY GRAY
4	3	3	15	SAY MY NAME / COLUMBIA	DESTINY'S CHILD
5	8	7	15	EVERYTHING YOU WANT / RCA	VERTICAL HORIZON
6	6	9	8	THONG SONG / DRAGON/DEF SOUL /IDJMG	SISQO
7	5	5	14	IT FEELS SO GOOD / FARM CLUB/REPUBLIC /UNIVERSAL	SONIQUE
8	7	6	11	BREATHE / WARNER BROS.	FAITH HILL
9	9	12	14	NEVER LET YOU GO / ELEKTRA /EEG	THIRD EYE BLIND
10	10	11	40	SMOOTH / ARISTA	SANTANA FEATURING ROB THOMAS
11	13	16	10	YOU SANG TO ME / COLUMBIA	MARC ANTHONY
12	19	24	6	BE WITH YOU / INTERSCOPE	ENRIQUE IGLESIAS
13	11	10	15	AMAZEO / BNA	LONESTAR
14	15	17	10	ONLY GOO KNOWS WHY / TOP DOG/LAVA /ATLANTIC	KID ROCK
15	12	8	18	SHOW ME THE MEANING OF BEING LONELY / JIVE	BACKSTREET BOYS
16	21	26	3	I TURN TO YOU / RCA	CHRISTINA AGUILERA
17	20	23	7	HIGHER / WIND-UP	CREED
18	29	—	2	OOPS!...I DIO IT AGAIN / JIVE	BRITNEY SPEARS
19	16	14	30	BRING IT ALL TO ME / TRACK MASTERS /COLUMBIA	BLAQUE
20	14	13	23	THAT'S THE WAY IT IS / 550 MUSIC /550 WORK	CELINE DION
21	23	21	10	THERE YOU GO / LAFACE /ARISTA	PINK
22	28	29	4	CRASH ANO BURN / COLUMBIA	SAVAGE GARDEN
23	18	20	12	GET IT ON TONITE / DEF SOUL /IDJMG	MONTELL JORDAN
24	27	28	5	BETTER OFF ALONE / REPUBLIC /UNIVERSAL	ALICE OEEJAY
25	24	18	23	WHAT A GIRL WANTS / RCA	CHRISTINA AGUILERA
26	30	35	4	GRADUATION (FRIENDS FOREVER) / ELEKTRA /EEG	VITAMIN C
27	26	25	11	FORGOT ABOUT DRE / AFTERMATH /INTERSCOPE	DR. DRE FEATURING EMINEM
28	25	22	17	ALL THE SMALL THINGS / MCA	BLINK-1B2
29	31	36	3	TRY AGAIN / BLACKGROUND /VIRGIN	AALIYAH
30	36	38	3	BROADWAY / WARNER BROS	GOO GOO DOLLS
31	32	34	4	I WANNA KNOW / JIVE	JOE
32	35	27	17	FALLS APART / LAVA /ATLANTIC	SUGAR RAY
33	39	—	2	OTHERSIOE / WARNER BROS	RED HOT CHILI PEPPERS
34	34	31	6	I BELONG TO YOU / VIRGIN	LENNY KRAVITZ
35	NEW▶		1	BENT / LAVA /ATLANTIC	MATCHBOX TWENTY
36	33	32	6	WHERE YOU ARE / COLUMBIA	JESSICA SIMPSON FEATURING NICK LACHEY
37	NEW▶		1	PARTY UP (UP IN HERE) / RUFF RYDERS/DEF JAM /IDJMG	DMX
38	37	33	22	BLUE (OA BA DEE) / REPUBLIC /UNIVERSAL	EIFFEL 65
39	RE-ENTRY		6	HOT BOYZ / THE GOLD MIND/EASTWEST /EEG	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
40	NEW▶		1	JUMPIN, JUMPIN / COLUMBIA	OESTINY'S CHILD

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 245 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not recieve a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

NAB Convention: Whether Webcasting, LPFM, Or OAB, High Tech Is All The Rage

THE HEAT IS ON: When 1 attended my first spring National Assn. of Broadcasters (NAB) technology conference 12 years ago, one could pretty much count on finding the largest collection of engineering geeks in the free world.

On the radio side, pocket protectors would quiver to the pulse of elevated heartbeats over such topics as the first digital transmission equipment, the politically charged failure of AM stereo, and the early development of digital audio broadcasting (DAB). In fact, seldom did you bear an animated conversation that didn't include the words "exciter" or "encoder."

Today, about the only thing one might recognize about this world-renowned broadcasters conclave is that we're still waiting for a DAB standard.

Those pocket protectors have been replaced by smart ties and a corporate mentality, while the sophistication and prominence of the new millennium's version of NAB has tinged the topic of technology with a sheen and urgency that could never have been fathomed a decade ago.

This year's convention, held April 8-13 at the mammoth Las Vegas Convention Center, Sands Exhibit Hall, and Las Vegas Hilton, drew enough registrants to overtake a midsize city—113,000 in all from more than 100 countries. Let's just say that the cabbies in this town were manic.

The addition of Internet and satellite concerns into the fray a few years ago has turned the show into a multimedia spectacle that rivals only Comdex, the annual computer show, in stature and size.

Walking through the halls and across more than a million square feet of exhibit space felt mighty different this year, because technology has taken the forefront in the radio industry. Low-power FM aside, the biggest issues facing the industry today are all technical: the promise of satellite radio, the continuing pursuit of a DAB standard, and 1nternet integration and partnering. The sheer amount of information shared at this gathering is just staggering.

In an attempt to simplify some of the scenarios present at NAB 2000, herein are some personal observations from Las Vegas.

Monday, 9:38 a.m. The NAB and Federal Communications Commission (FCC) have a long history of discord when it comes to legislation involving the broadcasting business, but seldom does it reach a level where **Joan Collins** or **Linda Evans** would cock a brow. In his opening speech, NAB president/CEO **Eddie Fritts** gets downright dirty in a discussion on the hotly contested low-power FM proposal when he declares, "I don't know what's fuzzier, the static from low-power FM or the FCC's thinking on the issue."

FCC Chairman **William Kennard**, the primary proponent for the addition of some 3,000 community-based low-power FMs, fires back the next day, "Why, in the midst of all this opportunity for broadcasters, [has the NAB] chosen to muster [its] considerable resources to deny churches and schools and community-based organizations just a little piece of the broadcast pie? Why won't you work with the FCC to find ways for low-power FM to co-exist with full-power stations?"

AIR WAVES



by Chuck Taylor

Regarding "static," he spits out, "Why in the world would I want to create an interference nightmare?"

Monday, 8:09 p.m. At an after-hours event at the new Rome-themed Venetian hotel on the Vegas strip, it's apparent that this city has evolved past tacky kitsch into elegant kitsch. Like other new virtual theme parks, such as Paris, the Bellagio, and Mandalay Bay, this city has reinvented itself into a mind-blowing adult entertainment destination. No wonder it's the fastest-growing city in the nation. I could sleep in the shoeshine nooks of any of these resorts and feel more refined than anywhere in my trendy Manhattan home neighborhood.

NAB 2000 The Convergence Marketplace

Tuesday, 8:39 a.m. Greg Rohde, administrator for the National Telecommunications and Information Agency, encourages the broadcasting industry to own up to new competitive forces on the horizon, saying it's time to "awaken from the dogmatic slumbers of our time and realize the enormous opportunities ahead. There will always be a market for localized broadcasting, but the question for the future is how that content will be delivered. Conversion to digital brings better sound, but it's also going to have to bring more services. E-commerce is reorienting the center of the economic universe."

Tuesday, 11:35 a.m. Times Square has nothing on the Las Vegas Convention Center. A simple walk through the lobby is akin to maneuvering down Broadway right as the blue-haired seniors exit en masse from the neighborhood's theaters on matinee day. Next year, NAB needs to look into some kind of navigational strategy. 1'm thinking street lights would do the trick.

Tuesday, 1:48 p.m. Syndicated radio personality **Tom Joyner** is inducted into the Broadcasting Hall of Fame during a luncheon in his bonor. In his accompanying speech, Joyner says that black radio stations were the only link minorities had during his childhood and that they have now "lost focus going after mainstream listeners and dollars and often forgetting about meeting the needs of the community."

Joyner then lays claim to being a cbampion of black empowerment and announces the launch of his own Web site, BlackAmericaWeb, which he calls a "black AOL."

Tuesday, 4:44 p.m. At the annual Regulatory Dialogue, FCC Commissioner **Harold Furchtgott-Roth** makes his opposition to low-power FM crystal clear, saying that creation of the service has been "incredibly rusbed throughout. The best thing we could have done is ask the National Academy of Sciences to study it. We didn't do that, and now we have a great mess."

Wednesday, 2:14 p.m. Technology turns on itself. As usual, the number of cell phones that ring during sessions reaches an annoying pitch. When will people learn that this distracting, self-serving practice is not appropriate in public forums such as this? There's a reason why voice mail was invented.

Wednesday, 3:20 p.m. On the East Coast, this freaky "spring" has brought snow, but here in paradise, it's an exquisite 85 degrees and sunny. Better suggestion for NAB: Next year, skip the congestion of the convention center and instead rent a golf course over which to hold the show.

Wednesday, 6:40 p.m. As I scan up and down the radio dial in my hotel room, radio group consolidation shows its colors. Top 40, R&B, country, and rock all sound exactly as they do everywhere else. Same liner voices, the same monikers, the same playlists. Individuality on the radio dial has become as rare as pigs flying past your window.

Thursday, 10:10 a.m. According to figures released at NAB by BRS Media, the number of radio stations Webcasting today has risen to 3,537. That worldwide tally compares with the 1996 figure of, uh, 56. "One out of four radio stations with a site on tbe Net are now Webcasting live," says BRS president/CEO **George Bundy**. "Each month, nearly 100 new radio stations sign on."

Friday, 9:20 a.m. My return to New York is one of the more disheartening excursions of the new decade. Within a day, it's raining back at home, with temps down in the 40s. Give me those crowded aisles; let me hear Eddie and Bill go at it again; hell, I'll even wear a pocket protector. Hey, isn't it about time that Billboard opened a Las Vegas bureau?

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE
Washington, D.C. 20018

1 **Joe**, I Wanna Know
2 **OMX**, Party Up
3 **Black Rob**, Whoa
4 **Aaliyah**, Try Again
5 **Nas**, You Owe Me
6 **Jay-Z Feat. UGK**, Big Pimpin'
7 **Carl Thomas**, I Wish
8 **Mary J. Blige**, Give Me You
9 **Sisqo**, Thong Song
10 **Rob Digga Feat. Busta Rhymes**, Imperial
11 **Dr. Dre Feat. Eminem**, Forgot About Dre
12 **Toni Braxton**, He Wasn't Man Enough
13 **Da Brat**, That's What I'm Looking For
14 **Gerald Levert**, Mr. Too Damn Good
15 **Goodie Mob**, What It Ain't (Ghetto Enuff)
16 **Destiny's Child**, Say My Name
17 **N-Toon**, Ready
18 **Hezekiah Walker**, Let's Dance
19 **Big Punisher**, It's So Hard
20 **Lucy Pearl**, Dance Tonight
21 **Q-Tip**, Let's Ride
22 **Big Tymers**, Get Your Roll On
23 **Keven Edmonds**, No Love
24 **Dramne**, Left, Right, Left
25 **Sole**, It Wasn't Me
26 **Trick Daddy**, Shut Up
27 **Ice Cube Feat. Krayzie Bone**, Until We Rich
28 **Avant**, Separated
29 **Trin-I-Tee 5:7**, My Body
30 **Angie Stone**, Everyday
31 **Donell Jones**, Where I Wanna Be
32 **Kelis**, Get Along With You
33 **Brian McKnight**, Stay Or Let It Go
34 **The Lox**, Ryde Or Die, Chick
35 **Mya Feat. Jadakiss**, Best Of Me
36 **504 Boyz**, Wobble Wobble
37 **Jagged Edge**, He Can't Love U
38 **Montell Jordan**, Once Upon A Time
39 **Trina**, Da Baddest Bitch
40 **Mike E.**, Master Piece
41 **Chica DeBarge**, Listen To Your Man
42 **Youngbloodz**, BS
43 **Eric Benet**, When You Think Of Me
44 **Beanie Sigel**, The Truth
45 **702**, Gotta Leave
46 **Santana Feat. The Product G&B**, Mana Mana
47 **Dwayne Wiggins**, What's Really Going On
48 **Blaque**, I Do
49 **Warren G**, Game Don't Wait
50 **Mary Mary**, Shackles

NEW ONS

Aaliyah Feat. OMX, Come Back In One Piece
Nelly, Country Grammar
Beanie Sigel Feat. Eve, Remember The Days
American Cream Team, It's Not A Game
Kurupt Feat. Daz, Who Ride Wit Us
Erick Onasis Feat. Slick Rick, Why Not
Sauce Money, For My Hustlaz
Dalvin DeGrate, Why Can't We (600 Mix)
Ying Yang Twins, Whistle While You Twerk
Something For The People, Chick With No Man

CMT

Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

1 **Brad Paisley**, Me Neither
2 **Martina McBride**, Love's The Only House
3 **Dixie Chicks**, Goodbye Earl
4 **Tracy Lawrence**, Lessons Learned
5 **Clint Black W/Steve Wariner**, Been There
6 **Kenny Rogers**, Buy Me A Rose
7 **Jessica Andrews**, Unbreakable Heart
8 **Gary Allan**, Lovin' You Against My Will *
9 **Andy Griggs**, She's More
10 **Collin Raye**, Couldn't Last A Moment
11 **Toby Keith**, How Do You Like Me Now
12 **Montgomery Gentry**, Daddy Won't Sell The Farm
13 **Faith Hill**, Breathe
14 **Trisha Yearwood**, Real Live Woman
15 **Nickel Creek**, Reasons Why
16 **Ty Herndon**, No Mercy
17 **Trace Adkins**, More
18 **Lee Ann Womack**, I Hope You Dance
19 **River Road**, Breathless *
20 **Tim Rushlow**, When You Love Me *
21 **Darryl Worley**, When You Need My Love *
22 **Reba**, I'll Be *
23 **Chad Brock**, Yes! *
24 **Shedaisy**, I Will...But *
25 **Eric Heatherly**, Flowers On The Wall *
26 **Sawyer Brown**, 800 Pound Jesus *
27 **Steve Warriner**, Faith In You
28 **Mark Wills**, Almost Doesn't Count *
29 **Rascal Flatts**, Prayin' For Daylight *
30 **Sons Of The Desert**, Change *
31 **Shania Twain**, Rock This Country!
32 **Bellamy Brothers**, Vertical Expression
33 **Joe Diffie**, It's Always Somethin'
34 **Yankee Grey**, Another Nine Minutes
35 **Cledus T Judd**, Shania I'm Broke
36 **The Wilkinsons**, Jimmy's Got A Girlfriend
37 **Clay Davidson**, Unconditional
38 **Craig Morgan**, Something To Write Home About
39 **Coley McCabe**, Grow Young With You
40 **Blackhawk**, I Need You All The Time
41 **Danni Leigh**, Honey I Do
42 **Clay Walker**, The Chain Of Love
43 **Jeff Foxworthy**, Blue Collar Dollar
44 **Jo Dee Messina**, Because You Love Me
45 **Alecia Elliott**, You Wanna What?
46 **Julie Reeves**, What I Need
47 **Rebecca Lynn Howard**, Out Here In The Water
48 **Merle Haggard**, Motorcycle Cowboy/Blue Yodel #13
49 **Keith Urban**, Your Everything
50 **Wade Hayes**, Up North (Down South...)

* Indicates Hot Shots

NEW ONS

Charlie Major/Joy Lynn White, Right Here Right Now
Hank Williams III, You're The Reason
Kathy Mattea, Trouble With Angels

MTV

Continuous programming
1515 Broadway, NY, NY 10036

1 **Britney Spears**, Oops! I Did It Again
2 **Destiny's Child**, Say My Name
3 **Dr. Dre Feat. Eminem**, Forgot About Dre
4 **Sisqo**, Thong Song
5 **Christina Aguilera**, I Turn To You
6 **Rage Against The Machine**, Sleep Now In The Fire
7 **Bloodhound Gang**, The Bad Touch
8 **Supergrass**, Pumping On Your Stereo
9 **Red Hot Chili Peppers**, Otherside
10 **Goo Goo Dolls**, Broadway
11 **DMX**, Party Up
12 **Blink-182**, Adam's Song
13 **Enrique Iglesias**, Be With You
14 **Jay-Z Feat. UGK**, Big Pimpin'
15 **Groove Armada**, I See You Baby
16 **Lenny Kravitz**, I Belong To You
17 **Lit**, Miserable
18 **Cypress Hill**, Superstar
19 **Korn**, Make Me Bad
20 **Fenix TX**, All My Fault
21 **Santana Feat. The Product G&B**, Mana Mana
22 **Pink**, There You Go
23 **P.O.D.**, Southtown
24 **Aaliyah**, Try Again
25 **'N Sync**, Bye Bye Bye
26 **Blaqua**, I Do
27 **Kittie**, Brackish
28 **Incubus**, Pardon Me
29 **Mandy Moore**, I Wanne Be With You
30 **Staind**, Home
31 **Our Lady Peace**, Is Anybody Home?
32 **Godsmack**, Voodoo
33 **Mya Feat. Jadakiss**, Best Of Me
34 **No Doubt**, Ex-Girlfriend
35 **Limp Bizkit**, Break Stuff
36 **Hanson**, This Time Around
37 **Big Punisher**, It's So Hard
38 **Joe**, I Wanna Know
39 **System Of A Down**, Spiders
40 **Jessica Simpson F/Nick Lachey**, Where You Are
41 **M2M**, Mirror Mirror
42 **Moby**, Bodyrock
43 **Da Brat**, What Chu Like
44 **Vertical Horizon**, Everything You Want
45 **The Smashing Pumpkins**, Stand Inside Your Love
46 **Ice Cube Feat. Krayzie Bone**, Until We Rich
47 **Stone Temple Pilots**, Sour Girl
48 **Black Rob**, Whoa
49 **Third Eye Blind**, Never Let You Go
50 **Venuca Salt**, Born Entertainer

** Indicates MTV Exclusive

NEW ONS

3 Doors Down, Kryptonite
Nine Days, Absolutely (Story Of A Girl)
Ghostface Killah, Cherchez La Ghost
Vitamin C, Graduation (Friends Forever)
Angela Via, Picture Perfect
Da Brat Feat. Tyrese, What'chu Like
Westlife, Swear It Again
A*Teens, Dancing Queen

VH1

Continuous programming
1515 Broadway, NY, NY 10036

1 **Backstreet Boys**, Show Me The Meaning
2 **Macy Gray**, I Try
3 **Santana Feat. The Product G&B**, Mana Mana
4 **Faith Hill**, Breathe
5 **Foo Fighters**, Learn To Fly
6 **Vertical Horizon**, Everything You Want
7 **Christina Aguilera**, I Turn To You
8 **Kid Rock**, Only God Knows Why
9 **Red Hot Chili Peppers**, Otherside
10 **Goo Goo Dolls**, Broadway
11 **Stone Temple Pilots**, Sour Girl
12 **Third Eye Blind**, Never Let You Go
13 **Santana Feat. Rob Thomas**, Smooth
14 **Enrique Iglesias**, Be With You
15 **Creed**, Higher
16 **Mariah Carey**, Thank God I Found You
17 **Savage Garden**, Crash And Burn
18 **Melissa Etheridge**, Enough Of Me
19 **No Doubt**, Ex-Girlfriend
20 **Sting Feat. Cheb Mami**, Desert Rose
21 **Lenny Kravitz**, I Belong To You
22 **D'Angelo**, Untitled (How Does It Feel)
23 **Celina Dion**, That's The Way It Is
24 **The Smashing Pumpkins**, Stand Inside Your Love
25 **Christina Aguilera**, What A Girl Wants
26 **Ricky Martin Feat. Meja**, Private Emotion
27 **Tracy Chapman**, Telling Stories
28 **Marc Anthony**, You Sang To Me
29 **Destiny's Child**, Say My Name
30 **Backstreet Boys**, I Want It That Way
31 **Sisqo**, Thong Song
32 **Angie Aparo**, Spaceship
33 **Christina Aguilera**, Genie In A Bottle
34 **Supergrass**, Pumping On Your Stereo
35 **'N Sync**, Bye Bye Bye
36 **Jennifer Lopez**, Feelin' So Good
37 **Enrique Iglesias**, Bailamos
38 **Lenny Kravitz**, American Woman
39 **Jennifer Lopez**, Waiting For Tonight
40 **Elton John**, Someday Out Of The Blue
41 **Tina Turner**, Whatever You Need
42 **Donna Summer**, On The Radio
43 **Diana Ross**, Why Do Fools Fall In Love
44 **David Bowie**, China Girl
45 **Backstreet Boys**, I'll Never Break Your Heart
46 **Smash Mouth**, All Star
47 **Backstreet Boys**, As Long As You Love Me
48 **Red Hot Chili Peppers**, Scar Tissue
49 **Lit**, My Own Worst Enemy
50 **Filter**, Take A Picture

NEW ONS

Don Henley, Taking You Home
Smash Mouth, Waste
Nine Days, Absolutely (Story Of A Girl)

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 29, 2000

The Box music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

Sisqo, Thong Song
Aaliyah, Try Again
Big Punisher Feat. Donell Jones, It's So Hard
'N Sync, Bye Bye Bye
Toni Braxton, He Wasn't Man Enough
Limp Bizkit, Break Stuff
Bloodhound Gang, The Bad Touch
Blink-182, Adam's Song
Mya Feat. Jadakiss, Best Of Me
Sole Feat. Ginuwine, It Wasn't Me
Mandy Moore, I Wanna Be With You
Bone Thugs-N-Harmony, Resurrection (Paper Paper)
Big Tymers, Get Your Roll On
LFO, I Don't Wanna Kiss You Goodnight
Hot Boys, I Need A Hot Girl
Donell Jones, Where I Wanna Be
Dixie Chicks, Goodbye Earl
Drama, Left, Right, Left
Carl Thomas, I Wish
Hanson, This Time Around
Jessica Simpson F/Nick Lachey, Where You Are
Mr. Ozizo, Flat Beat
Kelis, Get Along With You
Pink, There You Go
Dr. Dre Feat. Eminem, Forgot About Dre
Trina, Da Baddest B***h

NEW

504 Boyz, Wobble Wobble
Britney Spears, Oops! I Did It Again
Jagged Edge, Let's Get Married
Killah Priest F/Rass Kass, What Of The Game
Kumbia Kings, You Don't Love Me
Mariah Carey, You Can't Take That Away From Me
No Doubt, Simple Kind Of Life
The Notorious B.I.G., Would You Die For Me
Papa Roach, Last Resort
Third Eye Blind, 1D Days Late
TQ, Daily
Xzibit, Year 2000

MTV2

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Stone Temple Pilots, Sour Girl
Nine Days, Absolutely (Story Of A Girl)
Leona Naess, Charm Attack

Much Music

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

No Doubt, Simple Kind Of Life (NEW)
Ice Cube Feat. Krayzie Bone, Until We Rich (NEW)
Prozzak, New York (NEW)
Stone Temple Pilots, Sour Girl (NEW)
Vengaboys, Shalala Iaia (NEW)
Britney Spears, Oops!...I Did It Again
Dr. Dre Feat. Eminem, Forgot About Dre
Red Hot Chili Peppers, Otherside
Santana Feat. The Product G&B, Maria Maria
Macy Gray, I Try
Sonique, It Feels So Good
Hanson, This Time Around
'N Sync, Bye Bye Bye
Destiny's Child, Say My Name
Pink, There You Go
Edwin, Alive
Sisqo, Thong Song
Savage Garden, Crash And Burn
5 Club 7, S Club Party
Kid Rock, Only God Knows Why

MTV Europe

Continuous programming
Hawley Crescent
London NW18TT

Blink-182, All The Small Things
Red Hot Chili Peppers, Otherside
Melanie C, Never Be The Same Again
All Saints, Pure Shores
Toni Braxton, He Wasn't Man Enough
Santana Feat. The Product G&B, Maria Maria
Destiny's Child, Say My Name
Ricky Martin Feat. Meja, Private Emotion
Montell Jordan, Get It On Tonita
Madonna, American Pie
Bomfunk MCs, Freestyler
R.E.M., The Great Beyond
Petter Feat. Eye N'I, Sa Klart
No Doubt, Ex-Girlfriend
Sisqo, Thong Song
Moloko, This Time Is Now
Richard Ashcroft, Fill Me In
Gabrielle, Rise
Bon Jovi, It's My Life
Manu Chao, Bongo Bong

College Television Network

24 hours daily
32 E 57th Street
New York, NY 10022

Aaliyah, Try Again
Blink-182, Adam's Song
Destiny's Child, Say My Name
Filter, The Best Things
Kelis, Get Along With You
Supergrass, Pumping On Your Stereo
311, Flowing
Bif Naked, We're Not Gonna Take It
Chevelle, Point #1
Guster, Fa Fa
Incubus, Pardon Me
Live, Run To The Water
Mos Def, Umi Says
Stereophonics, Roll Up And Shine
The Wiseguys, Start The Commotion

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Caroline's Spine, Nothing To Prove
Enrique Iglesias, Be With You
Filter, The Best Things
Bif Naked, We're Not Gonna Take It
Cypress Hill, Superstar
Stir, New Beginning
The Smashing Pumpkins, Stand Inside Your Love
Travis, Why Does It Always Rain On Me?
Chevelle, Point #1
Lit, Miserable
Nine Inch Nails, Into The Void
Llama Farmers, Yellow
Moby, Bodyrock
Stereophonics, Roll Up And Shine
8Stops7, Satisfied
Stone Temple Pilots, Sour Girl

RAGE TV FOR U-NOT THEM

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Chevelle, Point #1
The Smashing Pumpkins, The Everlasting Gaze
System Of A Down, Spiders
Guano Apes, Lords Of The Boards
P.O.D., Southtown
Rage Against The Machine, Sleep Now In The Fire
Incubus, Pardon Me
Supergrass, Pumping On Your Stereo
O.O.P.E., Everything Sucks
Cypress Hill, Superstar
Rollins Band, Illummabon
Hippos, Wasting My Life
Stir, New Beginning

VH1's 'Men Strike Back' Is Worthy Of Another Installment

VH1'S 'MEN STRIKE BACK' AND TRIUMPH: If VH1's "Divas 2000: A Tribute To Diana Ross" was bloated and dysfunctional, the network's first male-diva "Men Strike Back" special was a lean, mean singing machine.

Unlike the taping of the "Divas" special, which was bogged down with technical problems and long delays (The Eye, Billboard, April 22), "Men Strike Back" ran smoothly and was highlighted by audience-rousing sets by **D'Angelo** and **Tom Jones**.

The "Men" special—taped April 11 at the Theater at New York's Madison Square Garden—also featured **Sting, Backstreet Boys, Enrique Iglesias, Sisqó**, and token female **Christina Aguilera**.

Why did she perform in a lineup slated to be all-male? According to the official reason given by VH1, Aguilera was added to the lineup to give some "much-needed relief" to the testosterone-filled show.

Aguilera, who performed her No. 1 hit "What A Girl Wants," among other songs, giggled when asked backstage what a guy wants. "That's a hard question. I guess a guy just wants to have fun. It's cool being the only female performer on this show."

D'Angelo—who performed his hits and duetted with fellow sex symbol Jones on **James Brown**'s "Get Up (I Feel Like Being Like A Sex Machine)"—had the crowd enthralled from beginning to end with his sensual and funky style.

So what was going through his mind as he was oozing sexuality all over the stage?

"I was actually thinking about church," D'Angelo said to us backstage. Why church? "Because that's where I started singing," he explains. D'Angelo was modest about his show-stopping performance: "I give a lot of credit to my band, the greatest band in the universe. Having them as a band is inspirational."

Backstage, all five members of Backstreet Boys were being fairly secretive about their new album, which they're currently recording with "a lot of the same writers and producers we had on our other albums," according to group member **Nick Carter**. All of the members say that they will be co-writing tracks on the album. Backstreet Boy **Kevin Richardson** adds, "We're not rushing this album, so we don't know if it'll be out this year or not."

Whenever the next Backstreet Boys album comes out, we can bet that there will be high expectations for it to surpass the first-week sales of rival boy band **'N Sync**'s "No Strings Attached," which broke the record previously held by Backstreet Boys' 1999 album, "Millennium."

Sisqó, the "Men" performer with the best sense of humor backstage, said with a laugh that his last-minute addition to the show was because "I guess they decided I was hot enough." The "Thong Song" singer also said without hesitation whom he would pick as a duet partner if he were to perform on another "Men Strike Back" special: "**Michael Jackson**! I'd just love to work with Michael, period. So, Michael, if you're reading this, call me!"

Now that Sisqó's solo career is riding high, he candidly admitted to us that it's had a huge effect on his career as lead singer of R&B group **Dru Hill**: "The members aren't getting along," he revealed. "We're all beefing right now, so I don't know when the next Dru Hill album will be out. If they don't get their act together, I just might quit singing and do movies."



by Carla Hay

Enduring artist Jones says that the biggest strength of the "Men" show is "the variety of artists performing. If you have too much of any one thing, it can get boring." He adds that the secret to having a long career in the music business is to "enjoy yourself. You really have to love what you do, and you have to be open to change."

At press time, ratings weren't available yet for "Men Strike Back" (which premiered April 18 on VH1), but we wouldn't be surprised if the "Men" program shows up the wearing-out-its-welcome "Divas" special in the ratings. The "Men" special was far superior in terms of performances and general camaraderie—things that shine through even without creative editing of a taped special. In other words, look for VH1 to have the "Men Strike Back" next year.

THIS & THAT: MTV has created a News & Docs division, which will focus on increasing MTV's documentary programming. In other MTV news, the final round for MTV's third annual "Wannabe A VJ" contest is scheduled to take place in a live telecast at 2 p.m. EDT Saturday (29).

Propaganda Films has signed director **Mark Pellington** and producer **Tom Gorai** for representation for music videos and commercials.

TO OUR READERS: Local Show Spotlight will return next issue.

CHAPMAN TAKES SIX DOVE AWARDS

(Continued from page 5)

including male vocalist, pop/contemporary album for "Speechless," and pop/contemporary recorded song for "Dive." He also picked up his sixth Dove for artist of the year.

"It just feels good that you're being honored by your peers and the industry," last year's artist of the year winner, Michael W. Smith, told Billboard. "It's a pat on the back . . . At the same time as I say all that, I'm very grateful, but award shows kind of make me a little uneomfortable too . . . They don't mean as much—not that I don't appreciate them and they're not important—but you start to really find out what's really important in life, and it's not really trying to win a Dove Award."

Smith's Dove day began with a flight to to Littleton, Colo., where he sang at the memorial service held on the first anniversary of the Columbine High School shootings. Returning to Nashville for the Doves, Smith received three awards—songwriter of the year, shortform video, and song of the year—for "This Is Your Time," penned by Smith and Wes King.

It was a bittersweet moment because the song was inspired by slain Columbine student Cassie Bernall. "If there's anything I'm excited about . . . it's 'This Is Your Time,' " says Smith, who admits he couldn't even get through rehearsal for the Doves without "losing it" during the song. "There's something really special about that song . . . the reason being Columbine and Cassie Bernall."

Jaci Velásquez took home her second consecutive female vocalist Dove and also won for Spanish-language album of the year. "It's a great feeling to know that your own people are putting a stamp of approval on you and going, 'We accept you. We love you, and we appreciate what you've done this year,' " says the young artist, who has also achieved success this year in the Latin market. "[Winning] female vocalist to me was the bomb!"

Sixpence None The Richer, who gained international acclaim with the hit "Kiss Me," won group of the year and also picked up an award for their participation in the multi-artist project "Streams."

The collection also featured performances by Cindy Morgan, 4HIM, Chris Rodriguez, Michelle Tumes, Velásquez, Point Of Grace, Delirious, Amy Grant, Michael McDonald, Maire Brennan, Burlap To Cashmere, and Jon Anderson.

"It's always a good feeling to be recognized for your work," says Morgan, who contributed the album's opening cut, "Job." Morgan shared her enthusiasm via phone, since she's eight months pregnant and not traveling.

"Streams" was produced by Brent Bourgeois and Loren Balman. According to Bourgeois, there's one drawback to winning Dove Awards. "Wayne Kirkpatrick and [Rocketown Records president] Don Donahue and I run a golf tournament the day after the Doves called the Doveless," explains Bourgeois. "The real significance about winning a Dove is that however many Doves you win on Thursday night, that's how many penalty strokes you're assessed on the first tee of the Doveless. Last year Michael W. Smith came and played at the Doveless. He won six Doves last year, so he was plus-six off the first tee."

Though the Doves may be detrimental to one's post-GMA-week golf outing, there's no denying they can benefit an artist at retail.

"Winning a Dove Award can really boost somebody's career," says Jeremy Potter, senior music buyer at the Wheaton, Ill., based Lemstone chain. "As soon as someone wins, they slap that 'Dove Award winner' sticker on there, and I think it affects buyers. A lot of people want to buy something they know other people like."

Smith and Velásquez both say the new artist of the year Dove seems to be the most significant for an act's career.

"That's always been the one that seems to throw you into the limelight," says Smith, whose label, Rocketown Records, produced this year's winner, Ginny Owens. "I think it will probably do the same thing [for Ginny] as it did for Jaci and Avalon and all the other people who've won new artist."

Velásquez agrees. "Winning new artist is always a great door-opening thing for artists," says Velásquez, who won in 1997. "It says you're accepted by the industry and you have credibility."

That stamp of approval is a great source of encouragement. "It doesn't change your ministry focus, but it is really affirming to have that recognition from your peers," says Allan Hall, a member of the Curb trio Selah, who won inspirational album of the year for "Be Still My Soul." "God validates everyone's ministry, but it's so affirming to have support and encouragement from your peers."

> ***'Winning a Dove Award can really boost somebody's career'***
>
> **– JEREMY POTTER –**

Voted on by the more than 5,500 members of the GMA, the Dove Awards were hosted by Kathie Lee Gifford. The sold-out show was produced by High Five Entertainment and syndicated by Central City Production, airing April 20 through May 7. It was broadcast over the Internet by Musicforce.com.

Awards were presented in 43 categories. The following is a partial list of winners:

Producer of the year: Brown Bannister.

Urban recorded song: "Anything Is Possible," Anointed.

Rock recorded song: "Get Down," Audio Adrenaline.

Inspirational recorded song: "I Will Follow Christ," Clay Crosse, BeBe Winans, Bob Carlisle.

Hard music recorded song: "Mia," Chevelle.

Southern gospel recorded song: "Healing," the Cathedrals.

Bluegrass recorded song: "So Fine," the Lewis Family.

Country recorded song: "Angel Band," Vestal Goodman and George Jones.

Rap/hip-hop/dance recorded song: "They All Fall Down," Grammatical Revolution.

Modern rock/alternative song: "Unforgetful You," Jars Of Clay.

Traditional gospel recorded song: "God Can," Dottie Peoples.

Contemporary gospel recorded song: "Power," Fred Hammond & Radical For Christ.

Rock album: "Time," Third Day.

Southern gospel album: "God Is Good," Gaither Vocal Band.

Bluegrass album: "Kentucky Bluegrass," the Bishops.

Rap/hip-hop/dance album: "Power," Raze.

Modern rock/alternative: "Candycoatedwaterdrops," Plumb.

Hard music album: "Point #1," Chevelle.

Country album: "A Glen Campbell Christmas," Glen Campbell.

Traditional gospel album: "Healing—Live In Detroit," Richard Smallwood With Vision.

Contemporary gospel album: "Anointed," Anointed.

Instrumental album: "Majesty And Wonder," Phil Keaggy.

Praise and worship album: "SonicFlood," SonicFlood.

Children's music album: "LarryBoy: The Soundtrack," Veggie Tales.

Longform music video: "The Supernatural Experience," dc Talk.

Chemical Bros. Video Wins 3 MVPA Awards

BY CARLA HAY

LOS ANGELES—The Chemical Brothers' "Let Forever Be" video emerged the big winner at the ninth annual Music Video Production Assn. (MVPA) Awards ceremony, held April 7 at the Directors Guild here.

The special-effects-driven clip, which shows a woman morphing into different personas, was honored with three awards: video of the year, best art direction, and electronic video of the year.

Other multiple winners were Madonna's "Beautiful Stranger," Foo Fighters' "Learn To Fly," and Ricky Martin's "Livin' La Vida Loca," with two awards each.

Eligible videos were those that were produced in 1999; the nominations and awards are voted on by MVPA members. The awards are given to the winning videos' production companies, except for categories that honor a specific behind-the-scenes job.

Following is a select list of the winners:

Video of the year: The Chemical Brothers, "Let Forever Be." Production company: Partizan.

AC video of the year: Macy Gray, "I Try." Production company: Satellite Films.

Alternative video of the year: Foo Fighters, "Learn To Fly." Production company: X-Ray Productions.

Country video of the year: Faith Hill, "Breathe." Production company: DNA.

Electronic video of the year: The Chemical Brothers, "Let Forever Be." Production company: Partizan.

Hip-hop video of the year: Rahzel, "All I Know." Production company: Black Dog Films.

Pop video of the year: Blink-182, "All The Small Things." Production company: Bonfire Films of America.

R&B video of the year: Lauryn Hill, "Everything Is Everything." Production company: Little Minx.

Rap video of the year: Q-Tip, "Vivrant Thing." Production company: HSI/Big Dog Films.

Rock video of the year: Foo Fighters, "Learn To Fly." Production company: X-Ray Productions.

Soundtrack video of the year: R.E.M., "The Great Beyond." Production company: DNA.

Director of the year: Hammer & Tongs.

MVPA Hall of Fame Award: Herbie Hancock, "Rockit."

Lifetime achievement award: The founders of Propaganda Films: Nigel Dick, David Fincher, Greg Gold, Steve Golin, Dominic Sena, and Joni Sighvattson.

Longform concert video of the year: Metallica, "S&M." Production company: A Band Apart Music Videos.

International video of the year: Fatboy Slim, "Right Here, Right Now." Production company: Hammer & Tongs.

Best video made for under $25,000: Quannum, "I Changed My Mind." Production company: Oil Factory.

Best direction of a male artist: D'Angelo, "Untitled (How Does It Feel)." Director: Paul Hunter.

Best direction of a female artist: Björk, "All Is Full Of Love." Director: Chris Cunningham.

Directorial debut of the year: Triggerpimp, "Medicine." Director: John Richards.

Best art direction: The Chemical Brothers, "Let Forever Be." Art director: K.K. Barrett.

Best cinematography: Madonna, "Beautiful Stranger." Cinematographer/director of photography: Thomas Kloss.

Best editing: The Chemical Brothers, "Out Of Control." Editor: Bill Yukich/Scratch.

Best special effects: Blur, "Coffee & TV." Special effects: Wes/VTR.

Best choreography: Ricky Martin, "Livin' La Vida Loca." Choreographer: Tina Landon.

Best colorist/Telecine: Maxwell, "Fortunate." Colorist: David Hussey/Company 3.

Best styling: Ricky Martin, "Livin' La Vida Loca." Stylist: Frank Chevalier.

Best makeup: Madonna, "Beautiful Stranger." Makeup artist: Kevyn Aucoin.

Best hair: Jennifer Lopez, "Waiting For Tonight." Hairstylist: Oribe.



Golden And Popular. Rhino Records recording act KC & the Sunshine Band recently received a gold plaque to commemorate the success of their album "The Best Of KC & The Sunshine Band." Pictured, from left, are Garson Foos, Rhino senior VP of marketing; Bill Sammeth, Bill Sammeth Organization; KC; Mike Irvin, Bill Sammeth Organization; and Quincy Newell, director of product management at Rhino Records.



Ricky's Blues. Ricky Martin recently kicked off his Canadian tour with a performance at the House of Blues in Vancouver. Martin's entire Canadian tour sold out. Shown after a recent performance, from left, are Kevin Donnelly, VP of western Canada operations for House of Blues Concerts; Martin; and Paul Haagenson, director of marketing for western Canada for House of Blues Concerts.

LIVE BILLY JOEL ON COLUMBIA TWO-CD SET

(Continued from page 5)

formance of Joel's hits that he may ever give.

Coming May 2 in the U.S. and May 9 in the rest of the world, the 25-trsck set festures Joel at his feisty best.

"There's a lot of edge to the show," ssys Joel, which he attributes, in part, to his decision to quit touring. "I never said I'm never going to play again. I may do a gig here and there, but I'm not going to tour anymore. There was a certain weight to the show becsuse of thst . . . I love to play. I love rock'n'roll. I love the band. I've loved my joh all my life.

"In s wsy, it was bittersweet," he says. "It was letting it go. Here I was opening my hands and letting it fly away. Maybe it sdded a certain poignancy."

Joel, who received Billhoard's 1994 Century Awsrd, says that even with his last big show possibly behind him, he has no second thoughts.

"I'm really not the athlete I used to be. I don't ssy that with any sadness," he says. "You get to a certain age, and it's more hrain power than muscle power. I don't hring the bat around as fast, to use the old Joe DiMaggio analogy. I'm kind of taking myself out. I love the game too much to not be the best I can be."

Listeners of the set may feel that Joel is leaving at the top of his game. His voice is strong and resonant, the band plays with tremendous verve, and the set shimmers as Joel growls and caresses his way through some of his best-loved hits and tackles such covers as "Honky Tonk Women" hefore ending the show with his trademark "Don't take any shit from anybody."

"I had good chops that night. I'd had a week off, so I was in good shape," Joel says.

Still, Columhia had to talk Joel into recording the set. "The label wanted to record it more than we did," he says. "I said, 'Are you sure? We haven't had successful [live] albums before.' There's 'Songs In The Attic' [a 1981 live album of pre-"Stranger" material], which we refer to as 'Songs In The Toilet,' and there's the [live 1987] Russian album. The title is the Cyrillic letter for 'Concert,' but we just call it 'Kaput.' "

However, Columhia executives convinced him to go to the well one more time. "They said, 'It's a moment in time; you sound great,' " Joel says. "They said, 'We don't know when we'll hear from you again' and 'We need some Billy Joel product.' "

"In the sense of having the consummate live Billy Joel record, we thought this would be a great addition to the catalog," says Greg Linn, Columbia senior director of marketing. "The reality is, he's not playing as many shows as he has before. The opportunity to capture this was too good to pass up."

The label delivered the album to Joel after A&R exec Don DeVito picked about two hours of material from the four-hour show.

Joel says, "I'm not a fan of listening to my stuff anymore, but I listened to it and said, 'Is this how I sound?' It was pretty good. Is it going to sell? Who knows? Thst's up to Columbia. I've done my show, and that's it."

Madison Square Garden is one of Joel's favorite arenas, he says, hut it wasn't his idea to play there on New Year's Eve. "We were negotiating with [Long Island, N.Y.'s] Nassau Coliseum. The Garden was being held by the Stones; they canceled. [Promoter] Michael Cohl owned the room, and second in line was Madonna, and then we were up next. I wanted to play a free show in Central Park. We were trying to get the city to do this thing; they were dragging their feet; hy the time they started talking to us, it was too late. But I was happy we got the Garden."

While live records are often a risky sales proposition, retailers say that Joel's collection could be a winner.

"Normally, we're csutious sbout live records. But first of all, it's the first New Year's Eve concert release on CD. There are some people who will be interested in that," says Eric Keil, VP at South Plainfield, N.J.-hased Compact Disc World.

"In the New York area, Billy Joel is a favorite among our customers," he continues. "This record will not be any different. I wasn't at the show, but I have heard that it was an incredihle night . . . The sound quality is awesome. Who knows if he will ever do something like this again? People are going to see this as a memento of the turn of the century and of the artist."

> ***'I had good chops that night. I'd had a week off, so I was in good shape'***
>
> **– BILLY JOEL –**

Similarly, Andy Sibrsy, rock/pop huyer at Ann Arhor, Mich.-hased Borders, predicts success for the project. "It's a live alhum, so in s sense it's a greatest-hits alhum, hut he's doing some songs different than he did before," he says.

AN IN-STORE MILESTONE

To help bolster sales, Joel plans to make his first in-store appearance in more than 20 yesrs May 2 at the Tower Records in Msnhsttan's Lincoln Center.

"I really wasn't comfortshle doing them. I felt like Santa Claus," he says. "I felt like people were telling me how wonderful I was. I got embarrassed; the security people were just hustling people along. It's a very unnatural feeling—it's sort of like you're sitting there accepting the gratitude of people who have already thanked you hy huying your album. I'm doing this because Columbia asked me to."

In fact, Columbia moved up the U.S. release date hy one week to accommodate the in-store date.

Other retail plans, in addition to the usual "coming soon" banners snd price-and-positioning deals, include a deal Columbia has inked with Barnes & Noble to make Joel the May artist of the month at the chain, as well as s special promotion at Circuit City.

Although radio has been serviced with s ssmpler from the slhum, there will be no single, and the label has no plans to push s song at any format.

"It's not just about radio for him anymore," says Linn. "We provided the sampler to radio and retail with the goal really heing to let people hear this music upfront. I'm sure some airplay will result, especially in the tri-state area, but I think it's more about the event."

With no single and no tour to push the project, Columbia is counting on building awareness a number of other wsys.

"Billy has developed an incredihle online community," says Linn. "Just our own Sony-sponsored Billy Joel mailing list is 40,000-nsmes strong. We need to get to all these people. That's something we've already begun doing; we've put a press release out to them, and we're revamping the Weh site. We'll he relaunching it with the release of the album."

Linn says Joel is also tentatively slated to hold his first Weh chat on May 1.

Additionally, music from the alhum will be featured in Loews/Sony Theaters in June, and a heavy print and television advertising campaign is slated.

Joel, meanwhile, continues to make progress on the classicsl music he has been writing for the psst several years. "The music is heing recorded hy [pianist] Hyuang-Ki Joo," says Joel. "He hss been doing the notation and the actual piano playing. I can write this, hut I can't play it. We now hsve six pieces recorded. There are three more pieces he has to record."

However, Joel says he doesn't know when the music will be released. "People are wondering, 'When are we going to hear it?,' hut just because I'm trying to write doesn't mean I think it's good."

Joel has also begun thinking about compiling a boxed set of rare tracks. "It would hsve to go bsck to day one," he says. "It would be a good sampling of all the different slhum erss with outtakes and ohscurities and B-sides. It would not be what people sre used to hearing—mayhe some demos and things."

The singer may call upon some of his higgest fans to help with the project. "Mayhe someone who's a fan, who has all the outtakes," he says. "I'm going to try to get someone who's one of those Web site geeks. I don't have the interest or knowledge ahout me that they have. There's a lot of stuff that's missing, stuff we thought was heing stored."

There are no dates set for the box's release, which is still in the talking stages.

Assistance in preparing this story was provided by Jill Pesselnick.

U.S. LATIN MARKET SEES SLOWER SALES GROWTH

(Continued from page 5)

saturation of Latin product at Anglo retail chains, George Zamora, president of WEA Latina, says there is more room to grow at mainstream retail.

"This has been the higgest year for us in Anglo stores, overall," says Zamora. "About 60%-65% of our product is going through Anglo accounts. As more American retailers get more involved with Latin product, especially with hit product by—let's say in our case—Luis Miguel or Maná, the numbers can jump from half a million to 700,000 units per record."

Zamora points out, however, that SoundScan has not improved its sales tabulations of regional Mexican product. As for future growth of WEA Latina in 2000, Zamora says his label will maintain "the 12% or 13% growth" realized in the first quarter.

David Massry, president of Ritmo Latino, says the growth in sales of his 33-store chain came in at 8%, which was lower than he was expecting.

> ***'This has been the biggest year for us in Anglo stores, overall'***
>
> **– GEORGE ZAMORA –**

"We were looking for more than 8%," says Massry, whose headquarters are in Neptune, N.J.

Still, Massry expects that growth rate to increase with the addition of seven new store locations.

While saying that Ricky Martin "has faded out," Massry adds that there remains robust sales potential for Marc Anthony and Enrique Iglesias.

"I don't think those two have reached [their peaks] in either English or Spanish," says Massry. "I don't think Martin's next record is going to he as big as the last one."

As in the previous two first-quarter Latin distrihutor reports hy SoundScan, perennial market leader Sony Music Distribution continues to claim the largest share of the market, followed by the independent labels and EMI Music Distribution (EMD).

However, Sony's take of the stateside Hispanic sector has slipped to 29.2%, down from its peak percentage of 29.5%, reached in the first quarter of 1999.

The indie labels remain in second place and in hullish form as their market percentage in the first quarter jumped to 25.7% from 22.8% in 1999.

Anchoring the ongoing expansion of the indie market is Fonovisa, the Los Angeles-based indie whose market share rose to 12.9% from 11.4%. Three of the five best-selling titles in SoundScan's first-quarter recap were product released hy Fonovisa.

EMD's market share dipped from 17.4% to 16.7%, about the same percentage it recorded (16.6%) in the first quarter of 1998.

WEA moved from fifth to fourth place and in the process notched the higgest growth percentage of any distributor—3.3 percentage points, to 13.4%. A key factor in WEA's growth was the enduring strong sales of Buena Vista Social Cluh's eponymous disc—the top-selling Latin CD in the first quarter of 2000.

WEA's percentage continues a whipsaw first-quarter performance record that has seen its first-quarter market share go from 15.4% in 1998 to 10.1% in 1999 to its current 13.4%.

BMG and Universal Music and Video Distribution (UMVD), two distributors performing mightily in the overall market, each remain laggards in the domestic Latino arens.

BMG moved out of the cellar to fifth place, even though its market share fell to 7.8% from 9.5%. UMVD, the top distributor in the general market, now occupies last place among Latin music distributors with 7.2%, down a whopping 3.5 percentage points from 1999.

UMVD's first-quarter share also is off a hreathtaking 4.7 percentage points from the comhined 1998 numbers of UMVD and PolyGram Group Distrihution, which Universal acquired in 1998.

Buena Vista Social Club's 1997 CD, the hest-selling Spanish title in 1999, led all others in the first quarter, with 149,500 units. Completing the quintet of top-selling discs were Marc Anthony's RMM/Sony Discos release "Desde Un Principio—From The Beginning" (103,600 units) and a trio of CDs put out by Fonovisa: Enrique Iglesias' "The Best Hits" (72,000 units), Los Temerarios' "En La Madrugada Se Fué" (62,200 units), and Conjunto Primavera's "Morir De Amor" (61,800 units).

U.S. MARKET SHARE BY DISTRIBUTOR: LATIN ALBUMS

	1ST QTR 1999:	1ST QTR 2000:
SONY	29.5%	29.2%
INDIES	22.8%	25.7%
EMD	17.4%	16.7%
WEA	10.1%	13.4%
BMG	9.5%	7.8%
UMVD	10.7%	7.2%



Party 'Cause It's Y2K. Hip-hop act Screwball recently celebrated the release of its debut album, "Y2K," on Tommy Boy Racords. Shown, from left, are Mertin Davies, head of marketing at Tommy Boy Music; KL of Screwball; Tom Silverman, president of Tommy Boy Music; Screwball's Kyron end Poet; end, in front, Scrawball's Hostyle.



Berklee Brunch. The Berklee College of Music recently held its annual alumni brunch in Los Angeles to honor three music leaders for their contributions to the industry. The presentations were made by Gary Burton, executive VP at Berklee and five-time Grammy Award winner. Pictured, from left, are Burton; Rich Gibbs, film composer and 1977 alumnus; Mike Kovins, president of Korg USA; and Tom Snow, songwriter and 1969 alumnus.



Friendly Gesture. Rhino recording artist and former MC5 member Wayne Kramer recently celebrated the release of "The Big Bang! Tha Best Of The MC5" at Spaceland in Los Angelas. An unexpected performence came from Kramer's friend Henry Rollins, who is currently on tour in support of his Rollins Band's "Get Some, Go Again." Shown backstage, from left, are Rollins and Kramer.



All Together Now. As the Irish Tenors readied for their performance on "Live With Regis & Kathie Lee," actor Martin Sheen, who was taping an interview nearby, asked if he could join them. Pictured singing "Danny Boy," from left, are Finbar Wright, Sheen, Anthony Kearns, and Ronan Tynan. (Photo: Steve Friedman)



All For A 'Smile.' American/Columbia recording act the Jayhawks are in the process of mixing their second album, "Smile." The album was recorded in Minneapolis, the band's hometown. Shown, from left, are the Jayhawks' Jay Healy and Gary Louris, producer Bob Ezrin, and the Jayhawks' Marc Perlman.



Finding 'Fault.' MCA recording act Fenixtx recently shot a video of its upcoming debut single, "All My Fault," featuring Mark Hoppus of Blink-182. The song is on the soundtrack to the MTV movie "Jailbait!" Shown, from left, are Fenixtx's Adam Lewis and Donnie Reyes, video director Jeff Gordon, Damon Delapaz of Fenixtx, Hoppus, and Wille Salazar of Fenixtx.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 863 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	3	14	THONG SONG / SI[illegible] SOUL/IDJMG — 1 wk at No. 1
2	1	12	MARIA MARIA / SANTANA FEAT. THE PRODUCT G&B (ARISTA)
3	2	14	BYE BYE BYE / 'N SYNC (JIVE)
4	5	26	BREATHE / FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
5	4	19	SAY MY NAME / DESTINY'S CHILD (COLUMBIA)
6	6	11	I TRY / MACY GRAY (EPIC)
7	8	15	EVERYTHING YOU WANT / VERTICAL HORIZON (RCA)
8	7	39	AMAZEO / LONESTAR (BNA)
9	9	13	IT FEELS SO GOOD / SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
10	10	18	I WANNA KNOW / JOE (JIVE)
11	13	7	TRY AGAIN / AALIYAH (BLACKGROUND/VIRGIN)
12	15	10	YOU SANG TO ME / MARC ANTHONY (COLUMBIA)
13	12	40	SMOOTH / SANTANA FEAT. ROB THOMAS (ARISTA)
14	16	15	NEVER LET YOU GO / THIRD EYE BLIND (ELEKTRA/EEG)
15	20	5	BE WITH YOU / ENRIQUE IGLESIAS (INTERSCOPE)
18	11	18	SHOW ME THE MEANING OF BEING LONELY / BACKSTREET BOYS (JIVE)
17	17	28	I KNEW I LOVED YOU / SAVAGE GARDEN (COLUMBIA)
18	18	16	THAT'S THE WAY IT IS / CELINE DION (550 MUSIC/550-WORK)
19	18	8	I WISH / CARL THOMAS (BAD BOY/ARISTA)
20	18	26	HIGHER / CREED (WIND-UP)
21	71	11	ONLY GOD KNOWS WHY / KID ROCK (TOP DOG/LAVA/ATLANTIC)
22	22	9	PARTY UP (UP IN HERE) / DMX (RUFF RYDERS/DEF JAM/IDJMG)
83	21	8	HE WASN'T MAN ENOUGH / TONI BRAXTON (LAFACE/ARISTA)
24	29	18	OTHERSIDE / RED HOT CHILI PEPPERS (WARNER BROS.)
29	18	18	GET IT ON TONITE / MONTELL JORDAN (DEF SOUL/IDJMG)
88	16	16	THE BEST DAY / GEORGE STRAIT (MCA NASHVILLE)
27	29	36	I NEED TO KNOW / MARC ANTHONY (COLUMBIA)
28	18	3	I TURN TO YOU / CHRISTINA AGUILERA (RCA)
29	33	8	THERE YOU GO / PINK (LAFACE/ARISTA)
00	71	18	HOW DO YOU LIKE ME NOW?! / TOBY KEITH (DREAMWORKS (NASHVILLE))
18	18	18	FORGOT ABOUT DRE / DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
18	18	18	BRING IT ALL TO ME / BLAQUE (TRACK MASTERS/COLUMBIA)
33	71	36	BACK AT ONE / BRIAN MCKNIGHT (MOTOWN)
34	40	9	THE WAY YOU LOVE ME / FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
35	39	8	BUY ME A ROSE / KENNY ROGERS (DREAMCATCHER)
36	16	8	CRASH AND BURN / SAVAGE GARDEN (COLUMBIA)
37	55	2	OOPS!...I DID IT AGAIN / BRITNEY SPEARS (JIVE)
38	36	11	BEEN THERE / CLINT BLACK WITH STEVE WARINER (RCA (NASHVILLE))
39	37	9	CARLENE / PHIL VASSAR (ARISTA NASHVILLE)
40	34	13	LOVE'S THE DNLY HOUSE / MARTINA MCBRIDE (RCA (NASHVILLE))
41	42	9	WHOA! / BLACK ROB (BAD BOY/ARISTA)
42	32	14	I DON'T WANNA / AALIYAH (BLACKGROUND/PRIORITY)
43	45	8	SHE'S MORE / ANDY GRIGGS (RCA (NASHVILLE))
44	54	2	BIG PIMPIN' / JAY Z FEAT. UGK (ROC A-FELLA/DEF JAM/IDJMG)
45	47	4	BETTER OFF ALONE / ALICE DEEJAY (REPUBLIC/UNIVERSAL)
46	38	22	ALL THE SMALL THINGS / BLINK-182 (MCA)
47	44	23	WHAT A GIRL WANTS / CHRISTINA AGUILERA (RCA)
48	51	3	THE CHAIN OF LOVE / CLAY WALKER (GIANT (NASHVILLE))
49	50	6	YOU OWE ME / NAS FEAT. GINUWINE (COLUMBIA)
50	58	3	GRADUATION (FRIENDS FOREVER) / VITAMIN C (ELEKTRA/EEG)
51	—	1	BENT / MATCHBOX TWENTY (LAVA/ATLANTIC)
52	56	3	BEST OF ME / MYA FEAT. JADAKISS (UNIVERSITY/INTERSCOPE)
53	43	14	LESSONS LEARNED / TRACY LAWRENCE (ATLANTIC (NASHVILLE))
54	53	4	KRYPTONITE / 3 DOORS DOWN (REPUBLIC/UNIVERSAL)
55	63	2	BROADWAY / GOO GOO DOLLS (WARNER BROS.)
56	57	1	WHAT I NEED TO DO / KENNY CHESNEY (BNA)
57	61	8	WHERE I WANNA BE / DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
58	49	1	THAT'S WHAT I'M LOOKING FOR / DA BRAT (SO SO DEF/COLUMBIA)
59	61	3	COULDN'T LAST A MOMENT / COLLIN RAYE (EPIC (NASHVILLE))
60	64	9	YES! / CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)
61	06	16	UNTITLED (HOW DOES IT FEEL) / D'ANGELO (CHEEBA SOUND/VIRGIN)
62	80	8	GOODBYE EARL / DIXIE CHICKS (MONUMENT)
63	57	8	THE BAD TOUCH / BLOODHOUND GANG (REPUBLIC/GEFFEN/INTERSCOPE)
64	08	1	A PURO DOLOR / SON BY FOUR (SONY DISCOS)
65	—	8	GIVE ME YOU / MARY J. BLIGE (MCA)
66	08	8	REAL LIVE WOMAN / TRISHA YEARWOOD (MCA NASHVILLE)
67	—	8	MORE / TRACE ADKINS (CAPITOL (NASHVILLE))
68	65	16	FALLS APART / SUGAR RAY (LAVA/ATLANTIC)
08	61	8	IT WAS / CHELY WRIGHT (MCA NASHVILLE)
70	—	1	ANOTHER NINE MINUTES / YANKEE GREY (MONUMENT)
71	75	8	SOMEDAY OUT OF THE BLUE / ELTON JOHN (DREAMWORKS)
72	—	8	UNCONDITIONAL / CLAY DAVIDSON (VIRGIN (NASHVILLE))
73	61	8	I BELONG TO YOU / LENNY KRAVITZ (VIRGIN)
71	62	8	WHERE YOU ARE / JESSICA SIMPSON FEAT. NICK LACHEY (COLUMBIA)
75	—	8	SHACKLES (PRAISE YOU) / MARY MARY (C2)

○ Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	THEN THE MORNING COMES / SMASH MOUTH (INTERSCOPE)
2	2	3	MEET VIRGINIA / TRAIN (AWARE/COLUMBIA)
3	1	2	MY BEST FRIENO / TIM MCGRAW (CURB)
4	3	3	COWBOY TAKE ME AWAY / DIXIE CHICKS (MONUMENT)
5	4	2	NOT BOYZ / MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
6	5	11	WHERE MY GIRLS AT? / 702 (MOTOWN)
7	6	9	BLACK BALLOON / GOO GOO DOLLS (WARNER BROS.)
8	7	12	SOMEDAY / SUGAR RAY (LAVA/ATLANTIC)
9	12	23	I WANT IT THAT WAY / BACKSTREET BOYS (JIVE)
10	8	39	SLIDE / GOO GOO DOLLS (WARNER BROS.)
11	10	20	ALL STAR / SMASH MOUTH (INTERSCOPE)
12	14	19	GENIE IN A BOTTLE / CHRISTINA AGUILERA (RCA)
13	11	32	KISS ME / SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
14	17	18	SOMETHING LIKE THAT / TIM MCGRAW (CURB)
15	15	8	LEARN TO FLY / FOO FIGHTERS (ROSWELL/RCA)
16	16	16	I LOVE YOU / MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
17	13	13	BACK THAT THANG UP / JUVENILE (CASH MONEY/UNIVERSAL)
18	—	1	NE CAN'T LOVE U / JAGGED EDGE (SO SO DEF/COLUMBIA)
19	9	3	TAKE A PICTURE / FILTER (REPRISE)
20	22	18	SHE'S SO HIGH / TAL BACHMAN (COLUMBIA)
21	25	13	UNPRETTY / TLC (LAFACE/ARISTA)
22	19	8	HE DIDN'T HAVE TO BE / BRAD PAISLEY (ARISTA NASHVILLE)
23	21	54	THIS KISS / FAITH HILL (WARNER BROS.)
24	23	19	MAN! I FEEL LIKE A WOMAN! / SHANIA TWAIN (MERCURY (NASHVILLE))
25	24	62	TORN / NATALIE IMBRUGLIA (RCA)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

41 **ALL THE SMALL THIBGS** (EMI April, ASCAP/Fun With Goats, ASCAP) HL
8 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
53 **ANOTHER DDMB BLONDE** (EMI April, ASCAP/Armato, ASCAP/Warner-Tamerlane, BMI/Bod Knobs And Broomsticks, BMI/Tom Sturges, ASCAP) HL/WBM
86 **ANOTHEB NIBE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
40 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
60 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
89 **BACK BERE** (Strongsongs, BMI/BMG, BMI)
72 **THE BAO TOUCH** (The Jimmy Franks, BMI/Hey Budy, BMI/Universal-Songs Of PolyGram International, BMI) WBM
44 **BEEN THERE** (Blackened, BMI/Steve Wariner, BMI) WBM
60 **BENT** (EMI Blackwood, BMI/Bidnis, BMI)
33 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
65 **BEST OF ME** (Art Of War, BMI/Warner-Tamerlane, BMI/Swizz Beatz, ASCAP/Synnda's, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Jae'wons, ASCAP/Karma, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
49 **BETTER OFF ALONE** (Molijn, SESAC/Kalberg, SESAC/Universal-PolyGram International, ASCAP)
17 **BE WITH YOU** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP) HL
52 **BIG PIMPIN'** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/I Love KJ, ASCAP/Zomba, ASCAP/Pimp My Pen International, ASCAP) HL
2 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
32 **BRIBG IT ALL TO ME** (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Con Tiffam, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
58 **BROADWAY** (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
43 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL
6 **BYE BYE BYE** (Zomba, ASCAP/Grantsville, ASCAP) WBM
45 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
57 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
63 **COULDN'T LAST A MOMENT** (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
36 **CRASH AND BURN** (Rough Cut, ASCAP/WB, ASCAP) WBM
9 **EVERYTHIBG YOU WANT** (Mascan, ASCAP/WB, ASCAP) WBM
80 **FALLS APART** (Warner-Tamerlane, BMI/See Squared, BMI/Grave Lack Of Talent, BMI) WBM
88 **FEELIN' SO GOOD** (Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Con Tiffam, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nuyoncan, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Songs Of Universal, BMI/Second Generation Rooney Tunes, BMI) HL/WBM
85 **FLOWERS ON THE WALL** (Wallflower, BMI/Copyright Management International, BMI)
34 **FORGOT ABOUT DRE** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
64 **FROM THE BOTTOM OF MY BROKEN BEART** (Zomba, ASCAP/4MW, ASCAP) WBM
15 **GET IT ON TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobaku, ASCAP/Lavars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
77 **GIVE ME YOU** (Realsongs, ASCAP) WBM
20 **GOODBYE EARL** (EMI Blackwood, BMI/Rising Gorge, BMI) HL
54 **GRADUATION (FRIEBOS FOBEVER)** (Blanc E, BMI/Warner-Tamerlane, BMI/Big Black Jacket, BMI) WBM
3 **HE WASN'T MAB ENOUGH** (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/T And Me, ASCAP) HL
23 **HIGHER** (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
100 **(HOT S**T) COUNTRY GRAMMAR** (Jackie Frost, BMI/Careers-BMG, BMI/Publishing Designee, BMI/Universal, ASCAP/Basement Beatz, ASCAP)
35 **HOW DO YOU LIKE ME BOW?!** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
63 **I BELONG TO YOU** (Miss Bessie, ASCAP)
49 **I DON'T WANNA** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
68 **I DON'T WABNA KISS YOU GOODNIGHT** (Careers-BMG, BMI/Bubalas, BMI/On Board, BMI/Stephen A. Kipner, ASCAP/EMI April, ASCAP/Brill Building, ASCAP) HL
93 **IF YOU DON'T WANNA LOVE ME** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Juicy Tyme, ASCAP) HL
24 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM
82 **I LEARNED FROM THE BEST** (Realsongs, ASCAP) WBM
46 **I LIKE IT** (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
92 **I NEED A HOT GIRL** (Money Mack, BMI)
31 **I NEED TO KNOW** (Sony/ATV Songs, BMI/Con Tiffani, BMI/Copyright Control) HL/WBM
10 **IT FEELS SO GOOD** (BMG UFA, ASCAP/Copyright Control) HL
7 **I TRY** (Children Of The Forest, BMI/Mel-Boopie, BMI/EMI April, ASCAP/Ooky Spinalton, ASCAP/Jinsoo Lim, ASCAP/Roastitoasti, ASCAP/Wixen, ASCAP) HL
87 **IT'S SO HARD** (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Young Lord, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Firm Body, BMI) HL
30 **I TURB TO YOU** (Realsongs, ASCAP/WB, ASCAP) WBM
85 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
11 **I WANNA KNOW** (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
28 **I WISH** (Tom, ASCAP/Mike City, BMI)
67 **KRYPTONITE** (Escatawpa, BMI/Songs Of Universal, BMI)
86 **LEFT, RIGHT, LEFT** (Tight 2 Def, ASCAP)
66 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
50 **LOVE'S THE OBLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
1 **MARIA MARIA** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL/WBM
75 **MIRBOR MIRROR** (Bubalas, BMI/Careers-BMG, BMI/Appletree, BMI/Warner-Tamerlane, BMI) HL/WBM
84 **MORE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) WBM
89 **MR. TOO DAMB GOOD** (Divided, BMI/Zomba, BMI/Lil' Mob, BMI/Warner-Tamerlane, BMI) WBM
18 **BEVEB LET YOU GO** (3EB, BMI/EMI Blackwood, BMI) HL
94 **NO MERCY** (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
21 **ONLY GOD KNOWS WHY** (Thirty Two Mile, BMI/Gaje, BMI/Cradle The Balls, ASCAP/Warner-Tamerlane, BMI) WBM
38 **OOPS!...I OID IT AGAIN** (Zomba, ASCAP) WBM
29 **OTHERSIDE** (Moebetoblame, BMI) HL
27 **PARTY UP (UP IB HERE)** (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
79 **A PURO DOLOB** (EMOA, ASCAP)
81 **REAL LIVE WOMAN** (Cryner Way To The Bank, SESAC/Child Bride, SESAC)
87 **RYDE OR OIE, CHICK** (EMI April, ASCAP/Justin Combs, ASCAP/Sheek Louchion, ASCAP/Jae'wons, ASCAP/Pantera's, ASCAP) HL
5 **SAY MY BAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
62 **SEPARATED** (Grindtime, BMI/Zomba, BMI/Tuff Huff, BMI)
37 **SHACKLES (PRAISE YOU)** (Tee Time, ASCAP/That's Plum's Song, ASCAP/Nyrraw, ASCAP/EMI April, ASCAP) HL
51 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
19 **SHOW ME THE MEANING OF BEING LOBELY** (Zomba, ASCAP/Grantsville, ASCAP/Mega, ASCAP) WBM
91 **SMILE** (DreamWorks, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM
12 **SMOOTH** (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI) HL/WBM
58 **SOMEDAY OUT OF THE BLUE** (Songs Of SKG, BMI/SKG, ASCAP) CLM
35 **SWEAR IT AGAIN** (Rokstone, PRS/Rondor, PRS/Irving, BMI/Songs Of Windswept Pacific, BMI) WBM
26 **THAT'S THE WAY IT IS** (Grantsville, ASCAP/Zomba, ASCAP) WBM
70 **THAT'S WHAT I'M LOOKING FOR** (Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP) HL
14 **THERE YOU GO** (Shek'em Down, BMI/Hitco South, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Pink Panther, ASCAP) HL
22 **THIS TIME AROUND** (Jam N' Bread, ASCAP/Heavy Harmony, ASCAP)
4 **THONG SONG** (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP/Tyme For Flyte, BMI/Songs Of DreamWorks, BMI) CLM/WBM
16 **TRY AGAIB** (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP) WBM
89 **U DON'T LOVE ME** (Phat Kat Groove, BMI/EMI Blackwood, BMI) HL
78 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
73 **UNTITLED (BOW DOES IT FEEL)** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/First Echo, ASCAP) WBM
42 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
39 **WHAT A GIBL WANTS** (Hidden Pun, BMI/Sushi Too, BMI/Manuiti L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
86 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
71 **WHERE I WANNA BE** (Check Man, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/Willane, ASCAP/EMI April, ASCAP) HL/WBM
78 **WHERE YOU ARE** (EMI April, ASCAP/Breakthrough Creations, ASCAP/98 Degrees & Rising, ASCAP/S.N.Y., ASCAP/Manta, ASCAP) HL
74 **WHISTLE WBILE YOU TWURK** (ColliPark, BMI)
47 **WHOA!** (Still Diggin', ASCAP/BMG, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Diamond Rob, ASCAP/Harve Pierre, BMI) HL
25 **WOBBLE WOBBLE** (Big P, BMI)
61 **YES!** (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL/WBM
59 **YOU OWE ME** (Zomba, ASCAP/Ill Will, ASCAP/Mass Confusion, ASCAP) WBM
13 **YOU SANG TO ME** (Sony/ATV Songs, BMI/Con Tiffani, BMI/Sony/ATV Tunes, ASCAP) HL

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	56	2	HE WASN'T MAN ENOUGH / TONI BRAXTON (LAFACE/ARISTA) — 1 wk at No. 1
2	1	12	MARIA MARIA / SANTANA FEAT. THE PRODUCT G&B (ARISTA)
3	3	10	BREATHE / FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
4	2	2	THIS TIME AROUND / HANSON (MOE/ISLAND/IDJMG)
5	7	3	WOBBLE WOBBLE / 504 BOYZ (NO LIMIT/PRIORITY)
6	4	7	GOODBYE EARL / DIXIE CHICKS (MONUMENT)
7	8	11	FROM THE BOTTOM OF MY BROKEN HEART / BRITNEY SPEARS (JIVE)
8	9	13	ANOTHER OUMB BLONDE / HOKU (GEFFEN/INTERSCOPE)
9	6	20	I LIKE IT / SAMMIE (FREEWORLD/CAPITOL)
10	5	9	THERE YOU GO / PINK (LAFACE/ARISTA)
11	11	4	I DON'T WANNA KISS YOU GOODNIGHT / LFO (ARISTA)
12	14	8	MIRROR MIRROR / M2M (ATLANTIC)
13	13	6	SHACKLES (PRAISE YOU) / MARY MARY (C2)
14	10	14	GET IT DN TONITE / MONTELL JORDAN (DEF SOUL/IDJMG)
15	16	6	SWEAR IT AGAIN / WESTLIFE (ARISTA)
18	12	7	SAY MY NAME / DESTINY'S CHILD (COLUMBIA)
17	—	1	SEPARATED / AVANT (MAGIC JOHNSON/MCA)
18	15	8	I LEARNED FROM THE BEST / WHITNEY HOUSTON (ARISTA)
19	71	8	WHISTLE WHILE YOU TWURK / YING YANG TWINS (COLLIPARK)
71	18	8	IF YOU DON'T WANNA LOVE ME / TAMAR (DREAMWORKS)
21	22	8	SOMEDAY OUT OF THE BLUE / ELTON JOHN (DREAMWORKS)
83	18	10	AMAZED / LONESTAR (BNA)
18	21	8	U DON'T LOVE ME / KUMBIA KINGS (EMI LATIN/CAPITOL)
18	24	6	TWO IN A MILLION / S CLUB 7 (POLYDOR/INTERSCOPE)
25	71	8	DANCING QUEEN / A*TEENS (STOCKHOLM/MCA)
18	18	18	THANK GOD I FOUND YOU / MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
27	32	8	UNBREAKABLE HEART / JESSICA ANDREWS (DREAMWORKS (NASHVILLE))
71	29	8	I'M OUTTA LOVE / ANASTACIA (DAYLIGHT/EPIC)
29	72	57	WHAT A GIRL WANTS / CHRISTINA AGUILERA (RCA)
18	16	83	HOT BOYZ / MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
21	16	18	ALL THE SMALL THINGS / BLINK-182 (MCA)
32	33	8	(HOT S**T) COUNTRY GRAMMAR / NELLY (FO' REEL/UNIVERSAL)
33	39	1	HOW LONG / LV FEAT. SHARI WATSON (LOUD/COLUMBIA)
34	36	18	GOT YOUR MONEY / OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
35	18	8	JIMMY'S GOT A GIRLFRIEND / THE WILKINSONS (GIANT (NASHVILLE))
71	29	29	ONE NIGHT STAND / J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
37	36	8	PICTURE PERFECT / ANGELA VIA (LAVA/ATLANTIC)
38	29	13	TAKE A PICTURE / FILTER (REPRISE)
39	37	3	YES! / CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)
40	36	9	TRAGEDY / STEPS (JIVE)
41	31	37	SMOOTH / SANTANA FEAT. ROB THOMAS (ARISTA)
42	34	10	STILL IN MY HEART / TRACIE SPENCER (CAPITOL)
43	44	12	BOUNCE / MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA)
44	41	6	WHEN U THINK ABOUT ME / VOICE V (KAMIKAZE/MCA)
45	40	6	COULDN'T LAST A MOMENT / COLLIN RAYE (EPIC (NASHVILLE))
46	43	12	BEST FRIEND / PUFF DADDY (BAD BOY/ARISTA)
47	52	8	NO MERCY / TY HERNDON (EPIC (NASHVILLE))
48	45	7	READY / N TOON (DREAMWORKS)
49	—	1	BE WITH YOU / ENRIQUE IGLESIAS (INTERSCOPE)
50	42	16	IT FEELS SO GOOD / SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
51	50	4	I LIKE DEM / LIL JON & THE EAST SIDE BOYZ (B.M.E.)
52	46	25	DON'T SAY YOU LOVE ME / M2M (ATLANTIC)
53	55	3	UNCONDITIONAL / CLAY DAVIDSON (VIRGIN (NASHVILLE))
54	47	13	SHAKE YOUR BON-BDN / RICKY MARTIN (C2)
55	—	1	BACK HERE / BBMAK (HOLLYWOOD)
56	—	1	FLOWERS ON THE WALL / ERIC HEATHERLY (MERCURY (NASHVILLE))
57	88	11	THE GREAT BEYOND / R.E.M. (WARNER BROS.)
61	61	18	YOU CAME ALONG / BEVERLY (YAB YUM/ELEKTRA/EEG)
88	49	18	GIRL ON TV / LFO (ARISTA)
88	53	8	THE FUN OF YOUR LOVE / JENNIFER DAY (BNA)
18	57	8	WE LIVE / BOSSON (MNW/CAPITOL)
61	80	8	NOW THAT I FOUND YOU / MYTOWN (CHERRY/UNIVERSAL)
61	59	22	24/7 / KEVON EDMONDS (RCA)
64	18	8	THINGS I'VE SEEN / SPOOKS (ANTRA/SHERIDAN SQUARE/ARTEMIS)
18	88	8	I DO BOTH JAY & JANE / LA RISSA (BADD KAT/AUREUS/WARLOCK)
61	61	71	BIG DEAL / LEANN RIMES (CURB)
61	64	16	LEFT, RIGHT, LEFT / DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
88	62	18	GET UP / AMEL LARRIEUX (550 MUSIC/550-WORK)
88	65	18	HE CAN'T LOVE U / JAGGED EDGE (SO SO DEF/COLUMBIA)
71	66	71	ABOVE THE CLOUDS / AMBER (TOMMY BOY)
71	71	71	STAY THE NIGHT / IMX (MCA)
71	73	71	JIGGA MY N**** / JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
71	54	18	G'D UP / SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
18	54	18	I KNEW I LOVED YOU / SAVAGE GARDEN (COLUMBIA)
16	63	71	DANCIN' / GUY (MCA)

○ Records with the greatest sales gains. © 2000, Billboard/BPI Communications and SoundScan, Inc.

THE Billboard HOT 100®

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

APRIL 29, 2000

Broadcast Data Systems — SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	12	**MARIA MARIA** ▲ 4 weeks at No. 1 W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS,C.SANTANA,K.PERAZZO,R.REKOW)	SANTANA FEATURING THE PRODUCT G&B (C) (D) (T) (V) (X) ARISTA 13773 †	1
2	2	3	26	**BREATHE** ★ B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 16884/WRN †	2
				Greatest Gainer/Sales		
3	24	35	1	**HE WASN'T MAN ENOUGH** ★ R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS,H.MASON, JR.)	TONI BRAXTON (C) (D) LAFACE 24463/ARISTA †	1
4	5	5	11	**THONG SONG** ★ SISQO,TIM & BOB (M.ANDREWS,T.KELLEY,B.ROBINSON,R.ROSA,D.CHILD)	SISQO (T) (V) DRAGON/DEF SOUL 562599*/DJMG †	4
5	3	2	19	**SAY MY NAME** ● R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS,B.KNOWLES,L.LUCKETT,K.ROWLAND,L.ROBERSON)	DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 79342 †	1
6	4	4	14	**BYE BYE BYE** ★ K.LUNDIN,J.SCHULZE (K.LUNDIN,J.SCHULZE,A.CARLSSON)	'N SYNC (T) JIVE 42681* †	4
7	7	8	11	**I TRY** A.SLATER (M.GRAY,J.RUZUMNA,J.LIM,D.WILDER)	MACY GRAY EPIC ALBUM CUT †	7
8	6	5	39	**AMAZED** ● D.HUFF,N.STEWART,B.TANKERSLEY (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR (C) (D) (V) BNA 65957 †	1
9	9	13	15	**EVERYTHING YOU WANT** M.ENDERT,B.GROSSE (M.SCANNELL)	VERTICAL HORIZON (V) RCA ALBUM CUT †	9
10	8	11	15	**IT FEELS SO GOOD** ★ SSERIDUS,G.PLEETH (SONIQUE,L.BURDICK)	SONIQUE (C) (D) (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	8
11	14	15	18	**I WANNA KNOW** JOE,T.ALLEN (J.THOMAS,J.SKINNER,M.WILLIAMS)	JOE JIVE SOUNDTRACK & ALBUM CUT †	11
12	11	12	40	**SMOOTH** ▲ M.SERLETIC (I.SHUR,R.THOMAS)	SANTANA FEATURING ROB THOMAS (C) (D) (V) ARISTA 13718 †	1
13	15	18	10	**YOU SANG TO ME** C.ROONEY (M.ANTHONY,C.ROONEY)	MARC ANTHONY (V) COLUMBIA ALBUM CUT †	13
14	12	7	9	**THERE YOU GO** ● SHE'KSPERE (A.MOORE,K.BRIGGS,K.BURRUSS)	PINK (C) (D) LAFACE 24456/ARISTA †	7
15	10	10	28	**GET IT ON TONITE** ★ S.MOORE,B.PALMER (M.JORDAN,B.PALMER,S.MOORE,D.BENBOW,A.WILSON,J.EVERS,J.KORDULETSCH)	MONTELL JORDAN (C) (D) (T) DEF SOUL 562622/DMG †	4
16	18	21	7	**TRY AGAIN** TIMBALAND (T.MOSLEY,S.GARRETT)	AALIYAH BLACKGROUND SOUNDTRACK CUT/VIRGIN †	16
17	23	34	5	**BE WITH YOU** ★ M.TAYLOR,B.RAWLING (E.IGLESIAS,P.BARRY,M.TAYLOR)	ENRIQUE IGLESIAS (T) (X) INTERSCOPE 497320* †	17
18	17	16	15	**NEVER LET YOU GO** S.JENKINS,THE MUD SISTERS,A.SALAZAR,THIRD EYE BLIND (S.JENKINS)	THIRD EYE BLIND ELEKTRA ALBUM CUT/EEG †	14
19	13	9	18	**SHOW ME THE MEANING OF BEING LONELY** M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)	BACKSTREET BOYS JIVE ALBUM CUT †	6
20	20	20	7	**GOOOBYE EARL** ● B.CHANCEY,P.WORLEY (D.LINDE)	DIXIE CHICKS (C) (D) (V) MONUMENT 79352 †	20
21	19	19	11	**ONLY GOO KNOWS WHY** KID ROCK,J.TRAVIS (R.J.RITCHIE,M.SHAFER,J.TRAVIS)	KID ROCK TOP DOG/LAVA ALBUM CUT/ATLANTIC †	19
22	22	—	2	**THIS TIME AROUND** ★ S.HANSON (I.HANSON,T.HANSON,Z.HANSON)	HANSON (C) (D) MOE/ISLAND 562716/IDJMG	22
23	25	28	26	**HIGHER** J.KURZWEG (M.TREMONTI,S.STAPP)	CREED WIND-UP ALBUM CUT †	23
24	21	17	28	**I KNEW I LOVED YOU** ● W.AFANASIEFF,D.HAYES,D.JONES (D.HAYES,D.JONES)	SAVAGE GARDEN (C) (D) (V) COLUMBIA 79236 †	1
25	34	57	3	**WOBBLE WOBBLE** ★ C.STEPHENS (MASTER P,SILKK THE SHOCKER,MAC MAGIC,MYSTIKAL,KRAZY)	504 BOYZ (C) (D) (T) NO LIMIT 38698/PRIORITY †	25
26	16	14	25	**THAT'S THE WAY IT IS** M.MARTIN,K.LUNDIN (M.MARTIN,K.LUNDIN,A.CARLSSON)	CELINE DION (V) 550 MUSIC ALBUM CUT/550 WORK †	6
27	27	32	10	**PARTY UP (UP IN HERE)** ★ SWIZZ BEATZ (E.SIMMONS,K.DEAN)	DMX (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	27
28	32	39	6	**I WISH** ★ M.CITY,C.THOMAS (C.THOMAS,M.CITY)	CARL THOMAS (T) BAD BOY 79321*/ARISTA †	28
29	29	29	12	**OTHERSIDE** R.RUBIN (A.KIEDIS,FLEA,J.FRUSCIANTE,C.SMITH)	RED HOT CHILI PEPPERS WARNER BROS. ALBUM CUT †	29
30	39	50	3	**I TURN TO YOU** G.ROCHE (D.WARREN)	CHRISTINA AGUILERA RCA ALBUM CUT †	30
31	30	25	34	**I NEED TO KNOW** ● C.ROONEY (M.ANTHONY,C.ROONEY)	MARC ANTHONY (C) (D) (T) (V) (X) COLUMBIA 79250 †	3
32	26	22	28	**BRING IT ALL TO ME** L.E.S.,C.ROONEY (B.LAWRENCE,C.ROONEY,V.RUBY,L.LEWIS,K.SPENCER,W.SHELBY,L.VAN HORSSEN,N.SYLVERS)	BLAQUE TRACI MATTERS ALBUM CUT/COLUMBIA †	5
33	31	33	14	**THE BEST DAY** T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT	31
34	28	26	15	**FORGOT ABOUT DRE** DR. DRE,MEL-MAN (A.YOUNG,M.BRADFORD,M.MATHERS)	DR. DRE FEATURING EMINEM AFTERMATH ALBUM CUT/INTERSCOPE †	25
35	35	31	14	**HOW DO YOU LIKE ME NOW?!** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH (V) DREAMWORKS (NASHVILLE) ALBUM CUT †	31
36	51	58	4	**CRASH AND BURN** W.AFANASIEFF,D.JONES,D.HAYES (D.HAYES,D.JONES)	SAVAGE GARDEN COLUMBIA ALBUM CUT †	36
37	43	54	6	**SHACKLES (PRAISE YOU)** ★ W.CAMPBELL (T.ATKINS,E.ATKINS,W.CAMPBELL)	MARY MARY (C) (D) (T) (X) C2 79303 †	37
				Greatest Gainer/Airplay		
38	67	—	2	**OOPS!...I DID IT AGAIN** M.MARTIN,RAMI (M.MARTIN,RAMI)	BRITNEY SPEARS JIVE ALBUM CUT †	38
39	40	30	23	**WHAT A GIRL WANTS** ● G.ROCHE (S.PEIKEN,G.ROCHE)	CHRISTINA AGUILERA (C) (D) (T) (V) (X) RCA 65960 †	1
40	37	27	36	**BACK AT ONE** ★ B.MCKNIGHT (B.MCKNIGHT)	BRIAN MCKNIGHT (T) (V) MOTOWN 156501* †	2
41	33	23	22	**ALL THE SMALL THINGS** ★ J.FINN (M.HOPPUS,T.DELONGE)	BLINK-182 (C) (D) MCA 155606 †	6
42	49	49	8	**THE WAY YOU LOVE ME** B.GALLIMORE,F.HILL (K.FOLLESE,M.DULANEY)	FAITH HILL WARNER BROS. (NASHVILLE) ALBUM CUT/WRN	42
43	46	46	8	**BUY ME A ROSE** K.ROGERS,B.MAHER,J.MCKELL (J.FUNK,E.HICKEN,LOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	43
44	44	44	11	**BEEN THERE** C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA (NASHVILLE) ALBUM CUT †	44
45	45	47	9	**CARLENE** B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	45
46	36	24	14	**I LIKE IT** ● D.AUSTIN (D.AUSTIN,G.WHITE)	SAMMIE (C) (D) (T) (V) FREEWORLD 58776/CAPITOL †	24
47	47	43	9	**WHOA!** ★ BUCKWILD (A.BEST,R.ROSS,H.PIERRE)	BLACK ROB (T) BAD BOY 79297*/ARISTA †	43
48	53	65	4	**BETTER OFF ALONE** ★ DANSKI,DJ DELMUNDO (PRONTI,KALMANI)	ALICE DEEJAY (T) REPUBLIC 156798*/UNIVERSAL †	48
49	38	37	14	**I DON'T WANNA** D.SCANTZ,K.HICKS (J.AUSTIN,D.SCANTZ,K.HICKS,J.PHA)	AALIYAH BLACKGROUND SOUNDTRACKS CUT/PRIORITY	35
50	42	42	13	**LOVE'S THE ONLY HOUSE** M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA (NASHVILLE) ALBUM CUT †	42
51	51	55	8	**SHE'S MORE** D.MALLOY,J.G.SMITH (L.HENGBER,R.CROSBY)	ANDY GRIGGS (V) RCA (NASHVILLE) ALBUM CUT †	51
52	69	—	2	**BIG PIMPIN'** ★ TIMBALAND (S.CARTER,T.MOSLEY,K.JOSHUA,C.BUTLER,R.FREEMAN)	JAY-Z FEATURING UGK (T) ROC A FELLA/DEF JAM (RW ANYTHING)*/IDJMG †	52
53	51	36	11	**ANOTHER DUMB BLONDE** ★ A.ARMATO (A.ARMATO,T.JAMES)	HOKU (C) (D) GEFFEN 497246/INTERSCOPE †	27
54	64	51	3	**GRADUATION (FRIENDS FOREVER)** J.DEUTSCH,G.HUGHES (C.FITZPATRICK,J.DEUTSCH)	VITAMIN C ELEKTRA ALBUM CUT/EEG †	50
55	55	64	5	**SWEAR IT AGAIN** ★ S.MAC (S.MAC,W.HECTOR)	WESTLIFE (C) (D) ARISTA 13816	55
56	56	—	2	**SOMEDAY OUT OF THE BLUE** ★ P.LEONARD (E.JOHN,P.LEONARD,T.RICE)	ELTON JOHN (C) (D) DREAMWORKS 459039 †	56
57	65	73	3	**THE CHAIN OF LOVE** D.JOHNSON,C.WALKER (J.BARNETT,R.LEE)	CLAY WALKER GIANT (NASHVILLE) ALBUM CUT †	57
58	74	—	2	**BROADWAY** R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	GOO GOO DOLLS WARNER BROS. ALBUM CUT †	58
59	59	59	6	**YOU OWE ME** TIMBALAND (N.JONES,T.MOSLEY)	NAS FEATURING GINUWINE COLUMBIA ALBUM CUT †	59
				Hot Shot Debut		
60	NEW ▶		1	**BENT** M.SERLETIC (R.THOMAS)	MATCHBOX TWENTY LAVA ALBUM CUT/ATLANTIC	60
61	66	77	4	**YES!** ★ N.WILSON,B.CANNON (C.BROCK,S.SMITH,J.COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. (NASHVILLE) 16876/WRN †	61
62	NEW ▶		1	**SEPARATEO** ★ S.HUFF (M.AVANT,S.HUFF)	AVANT (C) (D) MAGIC JOHNSON 155725/MCA †	62
63	63	67	7	**COULON'T LAST A MOMENT** ★ D.HUFF,C.RAYE (D.WELLS,J.STEELE)	COLLIN RAYE (C) (D) (V) EPIC (NASHVILLE) 79353 †	63
64	54	45	14	**FROM THE BOTTOM OF MY BROKEN HEART** ▲ E.F.WHITE (E.F.WHITE)	BRITNEY SPEARS (C) (D) (V) JIVE 42653 †	14
65	70	85	3	**BEST OF ME** SWIZZ BEATZ (M.HARRISON,K.DEAN,J.COZIER,T.BEAL,J.PHILLIPS,M.TIFFERE)	MYA FEATURING JADAKISS UNIVERSITY ALBUM CUT/INTERSCOPE †	65
66	50	40	14	**LESSONS LEARNEO** T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC (NASHVILLE) ALBUM CUT †	40
67	68	70	4	**KRYPTONITE** P.EBERSOLD (B.ARNOLD,M.ROBERTS,T.HARRELL)	3 DOORS DOWN REPUBLIC ALBUM CUT/UNIVERSAL	67
68	61	63	3	**I DON'T WANNA KISS YOU GOODNIGHT** ★ CUTFATHER,JOE (D.DEVILLER,S.HOSEIN,S.KIPNER,O.ZERO)	LFO (C) (D) ARISTA 13824	61
69	72	68	5	**WHAT I NEED TO DO** B.CANNON,N.WILSON (B.LUTHER,T.DAMPHIER)	KENNY CHESNEY (V) BNA ALBUM CUT	68
70	58	56	10	**THAT'S WHAT I'M LOOKING FOR** ★ J.DUPRI (DA BRAT,J.DUPRI)	DA BRAT (T) SO SO DEF 79330*/COLUMBIA †	56
71	81	—	2	**WHERE I WANNA BE** D.JONES,K.WEST (D.JONES,K.WEST)	DONELL JONES UNTOUCHABLES/LAFACE ALBUM CUT/ARISTA †	71
72	57	52	7	**THE BAO TOUCH** J.POP (J.POP)	BLOODHOUND GANG REPUBLIC/GEFFEN ALBUM CUT/INTERSCOPE †	52
73	60	51	15	**UNTITLED (HOW DOES IT FEEL)** D'ANGELO (D'ANGELO,R.SAADIQ)	D'ANGELO (V) CHEEBA SOUND ALBUM CUT/VIRGIN †	25
74	78	84	7	**WHISTLE WHILE YOU TWURK** ★ BEAT-IN-AZZ (D-ROC,KANE,BEAT-IN-AZZ)	YING YANG TWINS (C) (T) (X) COLLIPARK 1005*	74
75	91	94	5	**MIRROR MIRROR** ★ O.DEVILLER,S.HOSEIN,P.SHEYNE (S.HOSEIN,D.DEVILLER,P.SHEYNE)	M2M (C) (D) (V) (X) ATLANTIC 84658 †	75
76	62	62	5	**WHERE YOU ARE** L.BIANCANIELLO,S.WATTERS (S.WATTERS,L.BIANCANIELLO,M.STAMATOPOULOU,N.LACHEY)	JESSICA SIMPSON FEATURING NICK LACHEY COLUMBIA ALBUM & SOUNDTRACK CUT †	62
77	94	97	3	**GIVE ME YOU** ★ M.SEAL,NATE-LOVE,BIG MIKE CLEMONS (D.WARREN)	MARY J. BLIGE (T) MCA 155708* †	77
78	83	90	6	**UNCONDITIONAL** ★ S.HENDRICKS,J.COLE (L.HENGBER,D.BRYANT,R.RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN (NASHVILLE) 38690 †	78
79	80	80	4	**A PURO DOLOR** A.JAEN (D.ALFANNO)	SON BY FOUR SONY DISCOS ALBUM CUT †	79
80	76	60	16	**FALLS APART** D.KAHNE (SUGAR RAY,D.KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC †	29
81	82	83	5	**REAL LIVE WOMAN** G.FUNDIS,T.YEARWOOD (B.CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE ALBUM CUT †	81
82	73	53	11	**I LEARNED FROM THE BEST** ★ D.FOSTER (D.WARREN)	WHITNEY HOUSTON (C) (D) (T) (X) ARISTA 13790 †	27
83	71	71	6	**I BELONG TO YOU** L.KRAVITZ (L.KRAVITZ)	LENNY KRAVITZ VIRGIN ALBUM CUT †	71
84	NEW ▶		1	**MORE** T.BRUCE (T.MCHUGH,D.GRAY)	TRACE ADKINS (V) CAPITOL (NASHVILLE) ALBUM CUT †	84
85	75	64	9	**IT WAS** T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE ALBUM CUT †	64
86	NEW ▶		1	**ANOTHER NINE MINUTES** R.E.ORRALL,J.LEO (T.DOUGLAS,B.CRAIN,T.BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	86
87	96	—	2	**IT'S SO HARD** ★ YOUNG LORD,J.GARFIELD (C.RIOS,R.FRIERSON,J.GARFIELD)	BIG PUNISHER FEATURING JOE (T) LOUD 79350*/COLUMBIA †	87
88	86	86	7	**MR. TOO OAMN GOOO** G.LEVERT,J.LITTLE III (G.LEVERT,J.LITTLE III)	GERALD LEVERT EASTWEST ALBUM CUT/EEG †	76
89	87	75	9	**U OON'T LOVE ME** ★ A.B.QUINTANILLA III (S.DUNSON,J.DUNSON)	KUMBIA KINGS FEATURING A.B. QUINTANILLA (C) (D) (V) EMI LATIN 58831/CAPITOL †	62
90	84	74	16	**BACK AT ONE** C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS (V) MERCURY (NASHVILLE) ALBUM CUT †	36
91	85	78	20	**SMILE** D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA ALBUM CUT †	39
92	90	79	11	**I NEED A HOT GIRL** M.FRESH (B.THOMAS,B.WILLIAMS,T.GREY,D.CARTER,T.VIRGIL,C.DORSEY)	HOT BOYS CASH MONEY ALBUM CUT/UNIVERSAL †	65
93	92	89	6	**IF YOU DON'T WANNA LOVE ME** ★ C.STEWART (C.A.STEWART,SCOTT)	TAMAR (C) (D) DREAMWORKS 459040 †	89
94	98	—	5	**NO MERCY** ★ J.SCAIFE (D.MORGAN,T.CERNEY,S.A.DAVIS)	TY HERNDON (C) (D) (V) EPIC (NASHVILLE) 79345 †	94
95	NEW ▶		1	**FLOWERS ON THE WALL** ★ K.STEGALL,L.DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY (NASHVILLE) 170128 †	95
96	79	61	11	**FEELIN' SO GOOO** S.COMBS (S.COMBS,S.STANDARD,G.LOGIOS,C.ROONEY,J.LOPEZ,C.RIOS,J.CARTAGENA)	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE WORK ALBUM CUT/550-WORK †	51
97	97	91	7	**RYOE OR DIE, CHICK** TIMBALAND (J.PHILLIPS,S.JACOBS,D.STYLES,D.DEAN,T.MOSLEY)	THE LOX FEATURING TIMBALAND AND EVE RUFF RYDERS ALBUM CUT/INTERSCOPE †	73
98	100	96	12	**LEFT, RIGHT, LEFT** ★ S.RED (T.COOK)	DRAMA (C) (T) (X) TIGHT 2 DEF/TIGHT IV LIFE 4501*/ATLANTIC †	73
99	NEW ▶		1	**BACK HERE** ★ O.LEIBER,J.SHANKS (BARRY,BURNS,MCNALLY,THORNALLEY)	BBMAK (C) (D) HOLLYWOOD 164040 †	99
100	NEW ▶		1	**(HOT S**T) COUNTRY GRAMMAR** ★ J.EPPERSON (NELLY,J.EPPERSON)	NELLY (C) (D) (T) FO' REEL 156600/UNIVERSAL	100

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart † Videoclip availability ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ★ Retail Launch. Indicates first full week that retail release contributes to song's point total Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. (C) Cassette single available (D) CD Single available. (M) Cassette maxi-single available (T) Vinyl maxi-single available. (V) vinyl single available (X) CD maxi-single available. Catalog number is for (D) * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability © 2000, Billboard/BPI Communications and SoundScan, Inc.

TRANSPARENT MUSIC AIMS FOR ADULT DEMO

(Continued from page 12)

Transparent's first release will be June 6 from Soul Conversation, a band featuring jazz guitarists Mark Whitfield and JK. Mitchell says the Soul Conversation album "sits at the nexus of smooth jazz, funk, and blues."

Two weeks later, the label will issue "Like A Brother: Beckley-Lamm-Wilson," which is a collaboration between America's Gerry Beckley, Chicago's Robert Lamm, and the late Carl Wilson of the Beach Boys. Mitchell says the album, which represents the last recorded work of Wilson before he died of cancer in 1998, "is a beautiful record of mainstream pop/rock." He adds that the label will be "activating the fans of all the parent bands."

And, in the fall, label principal Hancock will release an album he is working on with producer Bill Laswell. The two previously worked together in the mid-'80s on three albums, and the collaboration yielded the huge hit single "Rockit." Hancock, who remains signed to Verve for jazz albums, will explore other musical territories for Transparent, says Mitchell.

Mitchell says Transparent's first three offerings "send a signal that this will be a very diverse, eclectic label but keeping a demographic focus."

When creating the label, the principals realized they "still need the record store," so they signed with RED Distribution (see story, page 12). They plan to use the Internet, but only for target-marketing, not direct-selling, says Mitchell.

"We are going to be on the Web, just before the first two records are released in June, with transparent.com," a promotional site that will focus on not only the label's music but also recordings from other labels that will appeal to the target audience, he adds.

The final ingredient for a successful label, he says, "is you need to see how artists can be exposed in other mass media, specifically TV and longform video." For example, for Soul Conversation, the label set up a one-hour special for BET on Jazz.

Passick says that the consolidation taking place at the major music companies and the opportunities developing on the Internet have led the owners to "believe we could build something that would have value."



A Slice Of History. The Recording Industry Assn. of America has for the first time awarded a gold record to a CD available only on the Internet. It is also the organization's first award to a custom CD. The disc was offered as a promotion for Pizza Hut, via a deal with EMI Recorded Music, CDnow, and Musicmaker.com. Celebrating the milestone, from left, are Karen Allen, RIAA Internet evangelist; Joel Flatow, RIAA senior VP for artist relations; Larry Lieberman, Musicmaker president of global marketing; Meredith Brooks, Capitol Records artist; Roy Lott, Capitol Records president; Trscie Reed, CDnow VP of merchandising; and Jay Samit, EMI senior VP of new media.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

TONI AWARD: **Toni Braxton** earns the Greatest Gainer/Sales designation and moves 24-3 on The Billboard Hot 100 with "He Wasn't Man Enough" (LaFace/Arista). "Man," which debuted on the Hot 100 Singles Sales chart last issue due to street-date violations, surges 56-1 there with a tally of 102,000 units. "Man" is the fifth single to surpass the 100,000-unit plateau this chart year, following **Christina Aguilera's** "What A Girl Wants" (RCA), **Mariah Carey Featuring Joe & 98°'s** "Thank God I Found You" (Columbia), and the current No. 1 Hot 100 single, "Maria Maria" by **Santana Featuring The Product G&B** (Arista). Braxton hits a bump at radio and dips slightly in airplay (down 120,000 listeners), falling 21-23 on the Hot 100 Airplay chart.

QUE? **Enrique Iglesias**, fresh off his appearance on VH1's "Men Strike Back" special, debuts on the Hot 100 Singles Sales chart at No. 49 and climbs 23-17 on the Hot 100 with "Be With You" (Interscope). "You" is available at retail as a CD-Maxi and 12-inch vinyl, but, however, not in the version heard most often at pop radio. The CD-Maxi contains dance remixes of the Spanish-language version of "You," titled "Solo Me Importas Tu." The 12-inch vinyl consists of dance remixes of the English-language version.

CHART-TOPPERS: **Sisqó's** "Thong Song" (Dragon/Def Soul/IDJMG) moves to the top of the Hot 100 Airplay chart with an audience of 111.7 million. This is the largest audience total so far this calendar year, surpassing **Brian McKnight's** weekly total from Jan. 22 for "Back At One" (Motown) by 300,000 listeners . . . **Santana Featuring The Product G&B** maintain their hold at No. 1 on the Hot 100 for a fourth consecutive week with "Maria Maria," although a decline in sales and a first-time drop in airplay leaves them susceptible to be overtaken next issue by **Faith Hill's** "Breathe" (Warner Bros.) or **Toni Braxton's** "He Wasn't Man Enough."

2/TWENTY: **Matchbox twenty**, sans the digits, has the Hot Shot Debut on the Hot 100 at No. 60 with "Bent" (Lava/Atlantic). "Bent" is the leadoff track from the album "Mad Season By matchbox twenty," which retails on May 23. Matchbox twenty had four top 15 tracks from its debut album, "Yourself Or Someone Like You," on the Hot 100 Airplay chart from 1997 to 1999. Since the group has yet to release a retail single, only two of those songs made it to the Hot 100, both following our criteria change in December 1998 that allowed radio-only tracks on the chart. "Real World" reached No. 38 on Dec. 5, 1998, the revamped Hot 100's first week, and "Back 2 Good" peaked at No. 24 on May 1, 1999. The band's highest-peaking song on the airplay chart was "3 AM," which went to No. 3 in February 1998. Of course, lead singer **Rob Thomas** enjoyed chart and critical success as the vocalist and co-writer on **Santana's** No. 1 Hot 100 smash "Smooth" (Arista).

POP UPS: **Christina Aguilera's** big move on the sales chart (72-29) is due to the retail release of the CD-Maxi and 12-inch vinyl remixes . . . Although it slips 4-6 on the Hot 100, **'N Sync's** "Bye Bye Bye" is designated a red Retail Launch star due to the release of a 12-incher.

SACEM PAYMENTS

(Continued from page 10)

The commission based its conclusions on documents and archives supplied by Sacem. The commission draws a damning portrait of Sacem during the Occupation years and before, noting that Sacem was ruled since the early 1930s by "members who target foreigners because they think there are too many of them [in] the society. Their xenophobia led them to implement measures that were discriminatory."

The commission adds that some of Sacem's management and board members in the 1930s and 1940s "were particularly attracted to Germany's model of rights societies, set up in 1933. The relationships between Sacem and [German rights society] STAGMA are not only courteous—they were friendly."

The commission points out that, after 1941, new regulations from French authorities in charge of "Jewish questions" allowed rights societies to pay royalties to all members. "Authors rights have been freely paid to all members who were in a situation to come and collect them," writes the commission. However, it notes that "considering the archives available, it is impossible to bring the absolute proof that all the rights owed to [Sacem] members were paid in their entirety after the Liberation."

> ***'For unknown reasons, the Commission Mattéoli . . . has not wished to meet with me nor look at the findings of nine years of research [on Sacem]'***
>
> **– DANIEL VANGARDE –**

The commission says that it didn't find any evidence to suggest that Jewish authors didn't receive their royalties both during and after the war.

Sacem's attitude during the war came into public scrutiny last year after one of its members, Daniel Vangarde, released several documents that questioned the policy of the society during the troubled period with regard to Jewish authors.

Vangarde tells Billboard that he is not convinced that the Commission Mattéoli has "done its homework properly" and plans to release a series of documents that will show that the attitude of Sacem was not as described by the commission.

In a written statement, Vangarde says that "for unknown reasons, the Commission Mattéoli . . . has not wished to meet with me nor look at the findings of nine years of research [on Sacem]."

Sacem says it welcomes the commission's conclusions and says it is ready to help find solutions for the "very rare" cases of unpaid sums that still need to be cleared.

ANTI-PIRACY LAW IN JEOPARDY

(Continued from page 10)

Anticipating further delays in passing the bill, which has been stalled since it was first proposed by the government of Romano Prodi in 1996, the International Federation of the Phonographic Industry (IFPI) is supporting possible sanctions against Italy.

IFPI, acting with its U.S. sister organization the Recording Industry Assn. of America (RIAA), has joined the International Intellectual Property Alliance in urging the U.S. government to designate Italy a "priority foreign country" when the government publishes its Special 301 review May 1. That would open a six-month procedure that could lead to trade sanctions against Italy. Special 301 is a provision of trade law requiring the U.S. trade representative to identify countries that deny adequate protection of intellectual property with respect to standards and enforcement.

IFPI chairman/CEO Jay Berman comments, "We are extremely disappointed. Italy has one of the highest piracy rates in western Europe. This [proposed] law is designed to provide the necessary legal framework for effective enforcement.

"The decision to postpone consideration is troublesome in particular because of the positive message that was conveyed to recording industry executives by government officials only 10 days ago," he continues. "In the light of this long history of delays, we fully support the petition to designate Italy as a priority foreign country."

The IFPI says that Italy is in breach of world trade rules under which it is obliged to provide adequate copyright enforcement and that it in particular has failed to impose deterrent criminal penalties against piracy.

Italy's music piracy rate is currently estimated at 25% of the official market value, compared with less than 10% in other European Union countries except Greece. The Italian pirate market is estimated to be worth $150 million.

Italy's Anti-Piracy Bill was first drafted in 1994 and then proposed by the government in October 1996, following concerted pressure by the music industry both domestically and internationally. The bill was passed in Italy's Senate last year but was withdrawn at the last minute despite repeated assurances that it would go forward.

The bill would have increased criminal penalties and jail terms for all forms of piracy. For serious commercial piracy, present fines of 5 million lira ($2,000) and jail terms of between 3 months and 3 years would rise to 30 million lira ($15,300) and jail terms of between 1 and 4 years.

The bill also provides administrative sanctions. These include powers to revoke business licenses from retailers involved in piracy and the formation of a new government Anti-Piracy Committee to coordinate state anti-piracy efforts.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

APRIL 29, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	1	**'N SYNC** ▲[1] JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED (4 weeks at No. 1)	1
				Hot Shot Debut		
2	NEW ▶		1	**NO DOUBT** TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	1
3	2	2	44	**SANTANA** ◆[11] ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
4	4	4	20	**SISQO** ▲[3] DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
5	NEW ▶		1	**DA BRAT** SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
6	5	3	3	**SOUNDTRACK** BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
7	7	8	38	**DESTINY'S CHILD** ▲[3] COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
8	3	—	2	**BIG PUNISHER** LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
9	6	6	22	**DR. DRE** ▲[4] AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
10	8	9	38	**MACY GRAY** ▲[2] EPIC 69490* ([11.98 EQ/16.98) [EC]	ON HOW LIFE IS	4
11	10	10	17	**DMX** ▲[3] RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
12	12	17	29	**CREED** ▲[1] WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
13	9	11	68	**KID ROCK** ▲[3] LAVA/ATLANTIC 83119*/AG (12.98/18.98) [EC]	DEVIL WITHOUT A CAUSE	4
				Greatest Gainer		
14	16	15	34	**CHRISTINA AGUILERA** ▲[4] RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
15	17	23	16	**JAY-Z** ▲[2] ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
16	14	13	33	**DIXIE CHICKS** ▲[3] MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
17	15	14	7	**BLOODHOUND GANG** REPUBLIC/GEFFEN 490455*/INTERSCOPE (11.98/17.98)	HOORAY FOR BOOBIES	14
18	13	7	4	**ICE CUBE** LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
19	23	26	23	**FAITH HILL** ▲[3] WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
20	22	22	48	**BACKSTREET BOYS** ◆[11] JIVE 41672 (11.98/18.98)	MILLENNIUM	1
21	11	5	3	**DRAG-ON** RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
22	25	29	45	**RED HOT CHILI PEPPERS** ▲[3] WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
23	20	12	4	**VARIOUS ARTISTS** PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
24	19	18	7	**BONE THUGS-N-HARMONY** ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
25	24	19	22	**CELINE DION** ▲[4] 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
26	21	21	6	**BLACK ROB** ● BAD BOY 73026*/ARISTA (10.98/16.98)	LIFE STORY	3
27	29	34	10	**3 DOORS DOWN** ● REPUBLIC 153920/UNIVERSAL (8.98/12.98) [EC]	THE BETTER LIFE	27
28	31	30	29	**MARC ANTHONY** ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
29	26	—	2	**PINK** LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
30	30	28	20	**EIFFEL 65** ▲[2] REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
31	28	25	6	**GERALD LEVERT** EASTWEST 62147/EEG (11.98/17.98)	G	8
32	32	33	43	**LIMP BIZKIT** ▲[5] FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
33	27	20	6	**GEORGE STRAIT** ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
34	18	—	2	**RAH DIGGA** FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	18
35	37	35	10	**DRAMA** ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	32
36	38	36	29	**STING** A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
37	35	32	7	**STEELY DAN** ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
38	43	43	21	**ENRIQUE IGLESIAS** ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
39	42	37	46	**BLINK-182** ▲[3] MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
40	45	44	66	**BRITNEY SPEARS** ◆[12] JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
41	41	42	15	**VERTICAL HORIZON** ● RCA 67818 (10.98/16.98) [EC]	EVERYTHING YOU WANT	40
42	40	38	128	**SHANIA TWAIN** ◆[17] MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
43	44	47	23	**SAVAGE GARDEN** ▲[2] COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
44	33	24	4	**PANTERA** EASTWEST 62451*/EEG (11.98/17.98)	REINVENTING THE STEEL	4
45	46	53	67	**GODSMACK** ▲[2] REPUBLIC 153190/UNIVERSAL (11.98/17.98) [EC]	GODSMACK	22
46	56	70	27	**DONELL JONES** ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
47	36	16	3	**CDMMDN** MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
48	50	51	22	**KORN** ▲[3] IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
49	34	27	3	**TRISHA YEARWOOD** MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
50	48	50	46	**LONESTAR** ▲[2] BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
51	62	72	15	**P.O.D.** ● ATLANTIC 83216/AG (11.98/17.98) [EC]	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
52	57	69	40	**SLIPKNOT** ● I AM 8655/ROADRUNNER (11.98/16.98) [EC]	SLIPKNOT	52
53	59	61	36	**MOBY** ● V2 27049* (15.98 CD) [EC]	PLAY	53
54	53	52	19	**JAGGED EDGE** ● SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
55	64	57	19	**MANDY MOORE** ▲ 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	31
56	49	41	19	**VARIOUS ARTISTS** GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	8
57	57	46	4	**TRINA** SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	33
58	47	39	7	**AC/DC** EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
59	39	31	4	**THE MURDERERS** MURDER INC./DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	15
60	54	45	19	**VARIOUS ARTISTS** ▲[2] UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	4
61	55	46	46	**SOUNDTRACK** ▲[2] WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
62	63	86	20	**INCUBUS** IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
63	52	40	12	**D'ANGELO** ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
64	60	55	21	**THIRD EYE BLIND** ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
65	95	126	3	**VARIOUS ARTISTS** INTEGRITY/WORD 63842/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
66	98	99	4	**JONI MITCHELL** REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	66
67	70	67	9	**SONIQUE** FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) [EC]	HEAR MY CRY	67
68	61	56	76	**JUVENILE** ▲[3] CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
69	85	85	9	**TRICK DADDY** SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
70	65	60	60	**EMINEM** ▲[3] WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
71	68	65	116	**DIXIE CHICKS** ▲[3] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [EC]	WIDE OPEN SPACES	4
72	78	82	101	**LENNY KRAVITZ** ▲[2] VIRGIN 47758 (12.98/17.98)	5	28
73	73	66	23	**VARIOUS ARTISTS** ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
74	67	59	34	**LOU BEGA** ▲[3] RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
75	69	58	21	**JESSICA SIMPSON** ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
76	66	54	7	**THE SMASHING PUMPKINS** ● VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
77	58	49	7	**BEANIE SIGEL** ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	5
78	74	77	9	**TRACY CHAPMAN** ELEKTRA 62478/EEG (12.98/18.98)	TELLING STORIES	33
79	72	63	5	**ELTON JOHN** DREAMWORKS 450219/INTERSCOPE (12.98/18.98)	THE ROAD TO EL DORADO (SOUNDTRACK)	63
80	82	79	14	**KITTIE** NO/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) [EC]	SPIT	79
81	75	75	21	**METALLICA** ▲[4] ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
82	76	68	35	**MARY J. BLIGE** ▲ MCA 111929* (11.98/17.98)	MARY	2
83	77	78	5	**SAMMIE** FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	75
84	NEW ▶		1	**SOUNDTRACK** WU-TANG/RAZOR SHARP 63794*/EPIC (11.98 EQ/16.98)	GHOST DOG: THE WAY OF THE SAMURAI — THE ALBUM	84
85	90	84	57	**LIT** ▲ RCA 67775 (10.98/16.98) [EC]	A PLACE IN THE SUN	31
86	81	80	50	**TIM MCGRAW** ▲[2] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
87	71	64	11	**SNOOP DOGG & THA EASTSIDAZ** ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
88	91	90	45	**SMASH MOUTH** ▲[3] INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
89	96	98	15	**TOBY KEITH** DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	89
90	83	62	4	**FRED HAMMOND & RADICAL FOR CHRIST** VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
				Heatseeker Impact		
91	119	185	6	**VITAMIN C** ELEKTRA 62406/EEG (10.98/16.98) [EC]	VITAMIN C	91
92	80	—	2	**STEVIE RAY VAUGHAN AND DOUBLE TROUBLE** LEGACY 63842/EPIC (11.98 EQ/17.98)	BLUES AT SUNRISE	80
93	79	71	31	**EVE** ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
94	88	73	49	**RICKY MARTIN** ▲[7] C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
95	84	76	30	**BRIAN MCKNIGHT** ▲[2] MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
96	93	88	108	**'N SYNC** ◆[10] RCA 67613 (11.98/18.98)	'N SYNC	2
				Heatseeker Impact		
97	108	140	3	**ALICE DEEJAY** REPUBLIC 157672/UNIVERSAL (11.98/17.98) [EC]	WHO NEEDS GUITARS ANYWAY?	97
98	97	103	30	**KENNY ROGERS** ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
99	87	83	38	**HOT BOYS** ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
100	101	97	24	**RAGE AGAINST THE MACHINE** ▲[2] EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
101	105	116	38	**STAIND** ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) [EC]	DYSFUNCTION	74
102	86	81	23	**SOUNDTRACK** ● JIVE 41686* (11.98/17.98)	THE WOOD	16
103	89	74	11	**TINA TURNER** ● VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
104	113	134	41	**ERIC BENET** ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
105	104	92	46	**JENNIFER LOPEZ** ▲[2] WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
106	92	87	12	**THE LOX** RUFF RYDERS 490999*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino) △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [EC] indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. 200 continued

APRIL 29, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	109	89	4	**AQUA** MCA 157305 (11.98/17.98)	AQUARIUS	82
108	103	101	46	**BLAQUE** ▲ TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
109	102	91	24	**ANGIE STONE** ● ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	46
110	99	93	49	**SHEDAISY** ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
111	115	113	15	**SOUNDTRACK** ● PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
112	109	108	24	**MARIAH CAREY** ▲² COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
113	94	—	2	**VARIOUS ARTISTS** RHINO 79779 (16.98 CD)	SOLID GOLD SOUL: DEEP SOUL	94
114	122	115	7	**VARIOUS ARTISTS** WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	114
115	106	105	21	**NAS** ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
				PACESETTER		
116	184	—	2	**M2M** ATLANTIC 83258/AG (10.98/16.98) HS	SHAOES OF PURPLE	116
117	125	156	3	**SOUNDTRACK** SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	117
118	NEW ▶		1	**DEL THE FUNKY HOMOSAPIEN** HIERO IMPERIUM 230103* (10.98/16.98) HS	BOTH SIDES OF THE BRAIN	118
119	139	143	57	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
120	NEW ▶		1	**S CLUB 7** POLYDOR 543103/INTERSCOPE (11.98/17.98) HS	S CLUB 7	120
121	107	106	25	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
122	112	102	18	**JUVENILE** ▲ CASH MONEY 542179/UNIVERSAL (12.98.18.98)	THA G-CODE	10
123	116	120	25	**BUSH** ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
124	120	110	60	**TLC** ▲² LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
125	118	111	17	**2PAC + OUTLAWZ** ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6
126	130	125	82	**GOO GOO DOLLS** ▲² WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
127	111	94	31	**DIANA KRALL** ● VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
128	128	118	44	**SARAH MCLACHLAN** ▲² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
129	140	141	20	**STROKE 9** CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	83
130	124	107	5	**DEAD PREZ** LOUD 1867* (10.98.16.98)	LET'S GET FREE	73
131	143	147	34	**STATIC-X** ● WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	107
132	127	114	8	**SOUNDTRACK** TVT SOUNDTRAX 6800/TVT (10.98.17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE	35
133	117	96	4	**LED ZEPPELIN** ATLANTIC 83278* AG (10.98/16.98)	LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUME TWO	81
134	134	132	59	**KENNY CHESNEY** ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
135	138	—	2	**TRAVIS** INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98) HS	THE MAN WHO	135
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newsline...

THE WORLD TRADE ORGANIZATION (WTO) has made sn interim ruling in favor of European songwriters and composers in response to an action brought by the Europesn Commission in which the commission claims that sections of U.S. copyright legislation breach obligstions under international competition snd trade regulations.

The action, initiated last year by the Irish Music Rights Organizstion (IMRO) (Billboard*Bulletin*, Jan. 5, 1999), complained thst Irish songwriters were being unfairly denied royalty payments from the U.S. IMRO specifically challenged the so-called "home-style exemption," which allows certain retailers, such as bars, restaurants, and shopping malls, to play music publicly without paying royalties.

IMRO estimates that Irish composers have been losing several million euros annually, identifying such writers as Christy Moore, Pete St. John, Dolores O'Riordan of the Cranberries, and the Corrs as "most likely to be amongst the people who have lost significant royalties."

U.S. authorities snd the European Commission have up to six weeks from April 14 to respond to the WTO's interim ruling.

KEN STEWART

PERSONALIZED RADIO SERVICE ClickRsdio has signed a content deal with Universal Music Group. Set to launch next month, ClickRadio softwsre enables consumers to create personal radio stations on their computer hard drives. The softwsre offers CD-quality playback and the ability to get additional information about sn artist or song. Once personal preferences are selected, ClickRadio sutomatically delivers new songs based on customers' likes. Consumers can't, however, copy or share songs on their radio stations. A "buy" element will be incorporated into future generations of the software, according to ClickRadio. The software is expected to be installed on more than 5 million PCs as well as Internet-enabled stereo components hitting the msrket during the fourth quarter. Handheld devices shipping later this year are also expected to have the software.

EILEEN FITZPATRICK

THE LIBRARY OF CONGRESS will honor 83 American "Living Legends" as part of its Bicentennial Celebration on Monday (24). Among the honorees are musicians, singers, and industry pioneers. They include Harry Belsfonte, Tony Bennett, Benny Carter, Johnny Cssh, Ahmet Ertegun, Mickey Hsrt, Quincy Jones, B.B. King, Alan Lomsx, Yo-Yo Ma, Tito Puente, Rita Moreno, Itzhsk Perlman, Leontyne Price, Bobby Short, Stephen Sondheim, Ralph Stanley, Isaac Stern, and Barbra Streisand. Hart, Puente, and Stanley will also perform at a middsy outdoor concert following the event, along with stars ranging from the Saturday Night Live Band to the Chi-Lites.

BILL HOLLAND

MACROVISION CORP., a leading copy-protection provider for home video and DVD Video, is shopping a copy-protection technology to the major labels that would set parameters for how consumers can make CD copies of released product. Developed in conjunction with TTR Technologies, the technology would allow labels to designate if a CD can be copied once, unlimited times, or not at sll; it would also be placed on DVD Audio product. Although no labels have signed on for the technology, Macrovision expects to roll out some copy-protected CDs during the fourth quarter, according to VP of video copy protection Carol Flaherty.

EILEEN FITZPATRICK

SAN JOSE, Calif.-based digital audio company RioPort Inc. has named James E. Long president/CEO and Mark Thompson chairman of the board. Long founded streaming firm Starlight Networks and has held posts at Veritas Software and Hewlett-Packard. He replaces David Watkins, who exited late last year. Thompson is chairman of wireless Internet technology company Integration.com. Others on the RioPort board include S3 Inc. chairman/president/CEO Ken Potashner and MTVi Group president/CEO Nicholas Butterworth.

REALNETWORKS INC. bas reported a 120% increase in first-quarter revenue and says that, when excluding acquisition costs, it turned s profit over the period. The Seattle-based company says that, for the three months that ended March 31, net revenue increased to $53.5 million from $24.4 million the same time a year ago. Including goodwill and charges related to its purchase of Netzip Inc., the company posted a first-quarter net loss of $18.8 million, or 12 cents per share, compared with a net loss of $1.1 million, or 1 cent, last year. However, pro forma net earnings, which ignore acquisition costs, were $8.8 million, or 5 cents per diluted share—up from a pro forma net loss of $500,000, or break-even on a per-share basis, in the first quarter of 1999. Real's stock closed April 18 up 21.51% to $41.31.

BRIAN GARRITY

'50S ARTISTS JOIN FRAY

(Continued from page 12)

town, Pa.-based attorney, Lawrence Feldman.

"The labels went into court when they sued MP3.com and stated that they owned the copyrights in all their music and their cstalog, and as a point of fact there is no federal copyright prior to 1972 at sll and prior to 1978 for certain recordings," Feldman says. "So we wsnted to mske sure that whatever they were doing, the fact didn't get lost that they do not represent, at least by way of federal copyright, any master recorded before that date."

The suit seeks class action status on behalf of artists who recorded albums before Dec. 31, 1995, when the Digitsl Music Performance Rights in Sound Recordings Act went into effect. Prior to that date, according to the filing, federal law did not allow copyright owners to exclude others from digitally broadcasting songs.

BMG, Sony, and Universal declined comment. Time Warner could not be reached for comment by press time.

The RIAA lawsuit against MP3.com is still pending, as is a countersuit filed against the RIAA by MP3.com. The judge presiding over the RIAA vs. MP3.com case said April 14 that he would make a ruling in the RIAA's request for summary judgment on Friday (28).

For the musicians, who have had to fight to get their due over the years, the abuses they allege from the Internet are yet another form of "disrespect," according to Lester Chambers of the Chambers Brothers.

Says Bill Pinkney of the Original Drifters, "Starting way back in the '50s, people have always been trying to take advantage of entertainers. The Internet just makes it worse because it makes it easier."

"This is how we make our living," adds Carl Gardner of the Coasters. "I don't think [kids online] get it, and I don't think it's explained to them that this is actually robbing the guys that actually made this happen."

The plaintiffs are seeking unspecified damages.

Mcanwhile, Dr. Dre has sent a letter to Nspster demanding that his music be eliminated from the San Mateo, Calif.-based Napster's file-sharing service. His move follows a suit filed against the service by rock group Metallica, which also cited the University of Southern California, Yale, and Indiana University for providing access to Napster to students.

Napster also is the subject of a suit filed by the RIAA.

As a result of the Metallica litigation, Yale has blocked access to the Napster software from its server. "We had restricted access during business hours, and as of last weekend, we blocked access around the clock until the legal issues are clarified," says Yale public affairs officer Tom Conroy. "But we don't believe we have liability to Metallica."

At press time, Metallica said it would drop Yale from its suit.

Assistance 'n preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

BETWEEN THE BULLETS™



by Geoff Mayfield

BIG BANG: So what are we calling this decade anyway? The *aughts*? The *O's*? The *2000s*? Whstever coinage we end up using, here in the very early going of the year 2000, **'N Sync** is setting the standards by which the rest of this decade's blockbuster albums will be judged. And don't give me a headache over the mathematics and semantics of 2000 actually being the last year of the '90s.

In its fourth week out, 'N Sync's "No Strings Attached" maintains a commanding lead on The Billboard 200, blowing through another 422,000 units. That's a mighty big number, even if it seems small next to the 2.4 million copies that it whipped out in the first week. To put it in perspective, consider there were only 10 weeks in calendar year 1999 when the No. 1 album sold more than 422,000 units.

By the group's own standards, there were only two weeks when its self-titled debut—which peaked at No. 2—sold more. During the Christmas selling frenzy of 1998, there were two different weeks when " 'N Sync" sold more than 500,000 copies. In that same quarter, there were zero weeks when 'N Sync's "Home For Christmas" exceeded 422,000 units, its biggest frame being 261,000 units.

"No Strings" has now registered 4.18 million scans in its first month, which, needless to say, is an unprecedented accomplishment for an album's first four weeks during the SoundScan era. Check out the only other albums that had opening weeks in excess of 1 million copies, and you'll find that the similarly honed **Backstreet Boys** had moved 2.36 million units last year in its first four weeks—less than "No Strings" sold in its first week. In 1998 **Garth Brooks'** "Double Live" rolled up 2.61 million in its first month during the high tide of the Christmas selling season, little more than half of 'N Sync's sum to date.

One last fun fact, before we move on to mere mortal numbers, that illustrates the dimensions of this album's success. Consider that the 1.6 million-unit *decline* that "No Strings" experienced in its second week is larger than any one-week sales sum by any album—other than the historic opener rung by "No Strings"—since The Billboard 200 began using SoundScan data in May 1991.

BRIDE'S MAID: In each of the past three issues, the Hot Shot Debut on The Billboard 200 had respectable opening weeks; **Ice Cube** achieved 185,000 units in the April 8 issue, the "Romeo Must Die" soundtrack totaled 203,000 units in the April 15 Billboard, and the late **Big Punisher** fetched 179,000 last issue. However, with **'N Sync** entrenched at No. 1 and **Santana's** enduring "Supernatural" holding a monopoly on the runner-up slot, each of those hip-hop albums had to settle for starts at No. 3.

This issue, **No Doubt's** much-anticipated "Return Of Saturn," the follow-up to its chart-topping "Tragic Kingdom," shuffles the top of the deck, bowing at No. 2 with 202,000 units. In many April weeks, that sum might be enough to assure a chart-topping debut, but in the wake of the phenomenon that is "No Strings Attached," No Doubt ends up playing Avis to 'N Sync's Hertz, despite opening-week appearances on "The Tonight Show With Jay Leno" and "FarmClubTV.com."

IN VIEW: Publicists seeking to prove the worth of their occupation will be tempted to clip this column, because The Billboard 200 offers plenty of evidence of how TV bookings create sales spikes. Head of the media class is **Christina Aguilera**, who rides "Saturday Night Live" and "The Rosie O'Donnell Show" to earn the chart's largest unit gain over prior-week sales (16-14, an 8,000-unit increase). Two other O'Donnell guests also jump: Veteran **Joni Mitchell** has a 42% improvement to jump 98-66, the highest rank her latest has attained in its four chart weeks, while young blues artist **Shannon Curfman** stages a 58% rally, good for a re-entry at No. 45 on Heatseekers and a 5-3 move on this week's unpublished Top Blues Albums.

But "Rosie" isn't the only hot ticket. "The Tonight Show" helps **Charlotte Church**, who is also featured in a much-seen Easter ad for Target Stores, advance 139-119 on the big chart with a 15% gain, while cable's "FarmClubTV.com" molds Billboard 200 bullets for **Smash mouth** (91-88) and **Stroke 9** (140-129).

The tube also looms as fuel for two Atlantic acts who are already growing. **Stone Temple Pilots**, with rock radio embracing "Sour Girl" (23-15 on Modern Rock Tracks and 28-18 on Mainstream Rock tracks, up more than 200 plays st both formats) and MTV also on board ("Total Request Live" and "Making The Video"), sees "No. 4" re-enter The Billboard 200 at No. 147 on a 36% gain. STP stands to rock even further with guest host appearances on VH1, along with an upcoming episode of that channel's "Storytellers."

Also cooking for the label is the youth movement's **M2M**, which, with little radio support beyond Radio Disney, manages a 55% gain and the big chart's Pacesetter (184-116), along with the No. 1 perch on Heatseekers. M2M will no doubt see even hotter sales after its Disney Channel special with Hollywood's **BBMak**, which will run at least 10 times, premieres Saturday (29).

WALL ST. WOES FOR DOTCOMS

(Continued from page 5)

Poor market conditions figure to even hold at bay the pending initial public offering (IPO) from Viacom's MTVi Group until the general ongoing volatility settles down, market watchers say. But the MTV online business isn't the one with the problems. The real pain and suffering, say online players, is going to be experienced by most of the other Internet music companies in need of a cash fix or hoping to be acquired by a larger company suddenly caught in the midst of this chilling effect.

Certainly, it's not good news for the likes of CDnow, which is looking for a buyer in the wake of its busted merger with Sony and Warner Music's Columbia House record club. CDnow claims to have enough money on hand to keep its doors open only through September.

Nor is it good for private companies now on the hunt for funding. David Goldberg, CEO of publicly held Launch Media, says, "As a private company in this space, you can do one of three things: You can go public to raise capital; you can sell the company; or you can raise more capital in the private market. I think all of those things are going to be a lot more difficult to do."

But as CDnow chief executive Jason Olim points out, the dip in stock values coincides with a radical rewriting of the rules for E-commerce companies in general.

"The market is now saying, 'Stop spending on [market] share, and start making me some profit,' " he says.

That's a far cry from when new companies were punished for *not* aggressively spending, he notes, but it means shifting focuses quickly—and with as little capital as possible.

As a result, the most tangible impact of all this for online players figures to be reduced spending on locking up new customers, whether that be through merger deals, promotions, or marketing alliances.

And with good reason: According to the Boston Consulting Group, which just completed a study on the state of E-tailing for the online retail trade group Shop.Org, customer acquisition is getting more expensive.

James Vogtle, director of E-commerce research at Boston Consulting, says that, on average, customer acquisition costs rose 15% in 1999 to $38. But for pure-play companies, that number was closer to $80.

"What it means for the pure online players is that they need to really focus on being efficient in their customer acquisition because of the disadvantage that they have without having an established brand to leverage," Vogtle says.

Olim, who says CDnow has halved its customer acquisition cost to $34 over the last two years, acknowledges he needs to halve that yet again.

Online retailers aren't the only ones who must start tightening their belts, however. Venture capitalists look to do the same. Vogtle says that while there is still money out there for companies with new ideas, the bar for accessing capital is rising and is only going to get higher.

The reason? With current music stocks trading so poorly, the public market will not accept new entrants. (Venture investors make their money on the IPOs of companies in which they invest.)

Certainly, many once-hot properties aren't inspiring enthusiasm:

• Emusic, which traded as high as $35 on June 6 of last year, dipped as low as $1.93 on April 14. The stock is off more than 89% over the past 52 weeks.

• Musicmaker is down more than 90% in the last year. It, too, scraped the $1.93 mark in trading on April 17, off from its 52-week high of $28.12 on July 7.

> *'The market is now saying, "Stop spending on [market] share, and start making me some profit" '*
>
> – JASON OLIM –

• CDnow is off more than 81%. It hit a low of $3 on April 17, down from a high of $23.26 on July 12.

• ARTISTdirect, the Web site operator that also engages in retailing, is off more than 54% since going public at the end of March. Its shares, which traded as high as $12.75, sank to $2.75 on April 14.

• MP3.com, a promoter of music from emerging artists, is off 84%. Trading as high as $105 on July 21, it hit a 52-week low of $9.68 on April 17.

All of a sudden, the performance of brick-and-mortar retailers, long the dogs of Wall Street regardless of performance, doesn't look so bad—comparatively speaking.

Trans World Entertainment is only off 20% in the last year and closed at $9.81 on April 19; Musicland Stores, off 25%, reported a 50% jump in first-quarter earnings, along with increases in sales and income, and closed at $7.12 April 19.

(Musicland's first-quarter consolidated net income, which reflects stores and E-commerce, totaled $2 million, vs. $1.4 million for the quarter a year ago. Net earnings were 6 cents per diluted share, vs. 4 cents per share the same time last year. For the quarter, brick-and-mortar store earnings were 11 cents per share, while E-commerce generated a loss of 5 cents per share.)

But traditional retailers aren't taking a glass-half-full perspective on the woes of online merchants.

While admitting that a more level playing field may give brick-and-mortar players a better opportunity to tell their story to investors, Musicland CFO Keith Benson says, "Our stock has not come out from under the cloud either. The thing that's changed is that others have come under the same cloud."

The question is why.

Certainly, many music investors have been running scared over what can be called the CDnow effect: fears that many Internet companies are not presenting a clear path to profitability. But Olim insists his company's problems are the result of a failed merger, not a failed business model.

Other players also maintain Wall Street has not thrown in the towel.

"I don't think you can read into this and say, 'Oh, this is the market speaking,' and the market has said all these music companies are not worth what they were worth three weeks ago," says Launch's Goldberg.

He contends that the problem is a trading issue as much as anything else. Goldberg points out that many stocks are thinly traded and are sliding on light volume. But that also means that on a percentage basis they can also rebound just as dramatically. (Case in point: ARTISTdirect shares increased almost 20% April 19 on a gain of 81 cents, to $5.06.)

While that may be part of the problem, Benson says that music stocks also suffer from their own peculiar problem: uncertainty.

"Whether you are talking about the AOL/Time Warner merger or the downloading of music in various forms or the availability of free music—and, then, what's the future ramification of all of this?—those topics have created a substantial amount of confusion in the marketplace," he says.

Sean Ryan, VP of business development at Listen.com, points out that many of the participants in the market are paying the price for being public companies ahead of widespread acceptance of the digital music industry. Listen.com secured $70 million in private funding in March and says it is prepared to wait up to a year before going public.

Says an industry executive at another company, "It's like D-Day. Do you want to be one of the first guys to land on the beach at Normandy? Not everybody is going to make it."

Those that do, however, will emerge in a better position, Boston Consulting's Vogtle says.

"The ones that survive the shakeout will be stronger, and the industry as a whole will be stronger because the weaker players will die," he says.

This Week's Billboard online
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Exclusive Album Reviews

Ian Brown
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(Interscope)

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Smog
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A new **Billboard Challenge** begins every Thursday. This week's chomp is Christopher M. Arndt from Kinderhook, N.Y.

News contact: Jonathon Cohen
jacohen@billboard.com

MAMMOTH MOVES TO N.Y.

(Continued from page 12)

Additionally, Billboard has learned that Seidenberg will move from Los Angeles to New York. Mammoth GM Steve Balcom is expected to depart in late May.

Mammoth's fate had been unclear since Faires departed (Billboard, Feb. 5). Faires, who sold the label to BVMG parent the Walt Disney Co. for a rumored $25 million in 1997, unsuccessfully tried to buy the company back last fall.

"Mammoth Records is not shutting down. The label's base of operations is shifting to New York City from Carrboro," confirms a Mammoth representative. "We've had the New York office open for six years. After a brief period of transition, we will be releasing new albums from Squirrel Nut Zippers, the Freestylers, and Joe Henry, as well as announcing some new signings."

The New York office now staffs three employees, down from a high of eight. The Los Angeles office houses five Mammoth-dedicated staffers.

Additionally, Ideal Records, the Dust Brothers' Mammoth-distributed imprint, was shuttered in late March, according to sources.

Assistance in preparing this story was provided by Chris Morris.

JERKINS

(Continued from page 65)

has no writer credits on his fourth No. 1 single, Monica's "Angel Of Mine."

For Jerkins, his breakthrough year was 1997, when he wrote, arranged, and produced five songs on Mary J. Blige's album "Share My World," which sold 2.4 million units, according to SoundScan.

In addition to his varied production arrangements, Jerkins is a nonexclusive producer at Sony Music, where he also has a label deal—announced in February 1999—with Darkchild Records, which is named after Jerkins' own production company. The label is marketed, promoted, and distributed worldwide by Sony Music Entertainment.

As an all-around talent, Jerkins includes his work as a musician and arranger among his musical skills. For instance, on Whitney Houston's "My Love Is Your Love" album, he augmented his co-writing and producing efforts by playing many of the instrumental parts.

Jerkins' association with Michael Jackson is via Jackson's MJJ Music label, which is handled through Sony Music Entertainment.



Seated, from left, are (front row) Bob Flax, executive VP of EMI Music Publishing Worldwide; Rodney Jerkins; Martin Bandier, chairman/CEO of EMI Music Publishing; and (back row) Brian Jackson, senior VP of creative/A&R, East Coast, at EMI Music Publishing.

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HOMEFRONT

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Horwitz Named As Billboard's News Editor

Carolyn Horwitz has been named news editor of Billboard. Horwitz, who was formerly news editor of Billboard Bulletin, replaces Marilyn A. Gillen, who was recently promoted to the new position of executive editor-new media. In her new post, effective May 22, Horwitz will report to managing editor Don Jeffrey.


HORWITZ

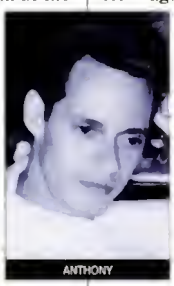
In announcing the promotion of Horwitz, Billboard editor-in-chief Timothy White called her "an excellent editor with keen news instincts, a broad grasp of the industry, and a fine ability to sense the deeper impact of events as they unfold. Carolyn's experience at Billboard Bulletin has been peerless preparation for Billboard, and she will be an invaluable asset to our executive editorial team as we move into the 2000s."

Horwitz joined Billboard in May 1995 as a copy editor. In January 1997, she was named associate editor of Billboard Bulletin, working closely with Bulletin managing editor Michael Amicone and Bulletin editorial director Ken Schlager to develop the format and editorial guidelines of the new publication. In January 1999, she was promoted to news editor of Billboard Bulletin.

Prior to joining Billboard, Horwitz was assistant editor of Satellite Communications, a trade publication in Denver, Colorado. Before that, she lived in the Dominican Republic, where she co-founded a tourist magazine; she also spent a year teaching English in Prague. Horwitz holds a B.A. in English literature from Brandeis University.

Top Stars To Appear At Latin Awards

Marc Anthony, the top-selling tropical/salsa artist in the world and a multiple Billboard Latin Music Award winner, and Maná, the multi-platinum rock quartet, are scheduled to perform at the seventh annual Billboard Latin Music Awards Show taking place at Miami's Jackie Gleason Theater on April 27.


ANTHONY

Edicion Especial's Alex Cambert and singing sensation Natalia Oreiro are set to co-host this year's show. Paying homage to the remarkable year in Latin music, the star-studded affair is set to feature performances by Jaci Velásquez, Noelia, Son By Four, and Conjunto Primavera.

Scheduled to present awards in 27 categories is an all-star lineup that includes Celia Cruz; Ayleen Mujica; Cervo; Fernando Villalona; cast members Margarita Coego, Emiliano Diez, Yeni Alvarez, and Demetrius Navarro from Telemundo's hit comedy "Los Beltran"; Luis Fonsi; Victor Manuelle; and Oscar de la Rosa. Other celebrity presenters include Telemundo's successful talk show hosts Padre Alberto and Monica Zeballos, Victor Wagner from the hit novella "Xica," Jocelyne Katz, Mauricio Zeilic, Melina Leo, Millie Corretjer, Nadia Rowinsky, Milly Quezada, Nydia Rojas, Paucho, Yolandita Monge, and the Deportes Telemundo team of Rene Giraldo, Jorge Ramos, Jessi Losada, Norberto Longo, and Ricardo Mayorga.

The Spanish-language Telemundo Network will air the event as a 2½-hour special at 8 p.m. April 30 ET/PT.

The awards show is the culmination of the Billboard Latin Music Conference, taking place April 25-27 at the Sheraton Biscayne Bay, Miami. It's not too late to register for the conference; visit www.billboard.com/events/latin or contact Michele Quigley at 212-536-5002.

Billboard International Latin Music Conference & Awards
Sheraton Biscayne Bay • Miami • April 25-27
Billboard & BET On Jazz—Jazz Conference & Awards
J.W. Marriott Hotel • Washington, D.C. • June 7-9
Billboard Dance Music Summit
Waldorf Astoria • New York • July 12-14
BET/Billboard R&B/Hip-Hop Conference
New York Hilton • Aug. 16-18
Billboard/Airplay Monitor Radio Seminar & Awards
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Braxton Tune Is 'Man Enough' To Be No. 3

CHART BEAT



by Fred Bronson

IT'S BEEN A WHILE since we've seen the name Braxton in the top three of The Billboard Hot 100. But with an impressive 24-3 leap, "He Wasn't Man Enough" (LaFace) returns **Toni Braxton** to the upper echelon of the chart for the first time since "Un-Break My Heart" spent 11 weeks on top at the end of 1996.

This latest single is already among Braxton's top four chart hits of all time. Aside from "Un-Break My Heart," she went to No. 1 with the two-sided "You're Makin' Me High"/"Let It Flow" in July 1996. Her only other single to reach the top three was "Breathe Again," which peaked at No. 3 in the Jan. 22, 1994, issue.

Ironically, if it is "Breathe" again next issue at No. 2, that **Faith Hill** single on Reprise/Warner Bros. could deny Braxton entry into the top two.

It's a different story over on Hot R&B Hip-Hop Singles & Tracks, where "He Wasn't Man Enough" succeeds "Maria Maria" (Arista) by **Santana Featuring The Product G&B** at No. 1. It's only Braxton's second chart-topper on this chart. As big as "Un-Break My Heart" was on the Hot 100, it could only manage to get to No. 2 on R&B. "You're Makin' Me High"/"Let It Flow" was Braxton's sole R&B No. 1 hit until this issue.

TOTAL ELLIPSIS OF THE CHART: It's rare for a title on the Hot 100 to have an ellipsis . . . and even rarer for one artist to have two elliptical hits in a career. Through last issue, the only artist to achieve this feat was Michael Bolton, who peaked at No. 6 in 1994 with "Said I Loved You . . . But I Lied." A year later, he went to No. 27 with "Can I Touch You . . . There?"

This issue, **Britney Spears** rockets 67-38 with her fifth chart entry, "Oops! . . . I Did It Again" (Jive). Spears started off her career in fine style with ". . . Baby One More Time," which spent two weeks at No. 1 in the first quarter of 1999.

MARIA AT FOUR: Although there are two worthy candidates nipping at her heels, "Maria Maria" (Arista) by **Santana Featuring The Product G&B** manages to hold on to the No. 1 spot on the Hot 100 for a fourth week. That ties "I Knew I Loved You" by **Savage Garden** as the longest-running chart-topper of 2000. That also makes Savage Garden and Santana the longest-running No. 1 acts since . . . Santana, which had a 12-week run with "Smooth" in the closing months of 1999. Aside from "Smooth," the only song to be No. 1 longer than four weeks since July 1999 is "Genie In A Bottle" by **Christina Aguilera**. That RCA single spent five weeks on top.

BOOM BOOM: Two Scandinavian Eurovision Song Contest entries are sitting at No. 3 in their respective countries. "My Heart Goes Boom" (Universal) by femme trio **Charmed** rises 9-3 in Norway—and should not be confused with another European hit, "My Heart Goes Boom (La Di Da Di)" (BMG) by **French Affair**.

In Sweden, "Nar Vindarna Viskar Mitt Namn" (Four Leaf Clover) by **Roger Pontare** holds at No. 3, having peaked at No. 2. Both songs will compete in the 45th annual song contest, to be held May 13 at the Globen Arena in Stockholm.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	216,371,000	222,596,000 *(UP 2.9%)*
ALBUMS	189,683,000	203,603,000 *(UP 7.3%)*
SINGLES	26,688,000	18,993,000 *(DN 28.8%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	158,729,000	179,338,000 *(UP 13%)*
CASSETTE	30,498,000	23,800,000 *(DN 22%)*
OTHER	456,000	465,000 *(UP 2%)*

OVERALL UNIT SALES THIS WEEK
14,222,000
LAST WEEK
14,364,000
CHANGE
DOWN 1%
THIS WEEK 1999
13,616,000
CHANGE
UP 4.5%

ALBUM SALES THIS WEEK
13,053,000
LAST WEEK
13,232,000
CHANGE
DOWN 1.4%
THIS WEEK 1999
11,899,000
CHANGE
UP 9.7%

SINGLES SALES THIS WEEK
1,169,000
LAST WEEK
1,132,000
CHANGE
UP 3.3%
THIS WEEK 1999
1,717,000
CHANGE
DOWN 31.9%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	13,849,000	9,338,000	DN 32.6%
INDEPENDENT	3,618,000	2,849,000	DN 21.3%
MASS MERCHANT	9,158,000	6,734,000	DN 26.5%
NONTRADITIONAL	63,000	72,000	UP 14.3%

ROUNDED FIGURES — FOR WEEK ENDING 4/16/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



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- Artist/Management/Label Relationships: The Next Generation
- Retail And Distribution: Driving Sales In A Digital Market
- The Big Event: Leveraging The Power Of Webcasts
- Beyond Downloads: New Models for Music Distribution
- Back to Square One: Networked Music Sharing and MP3
- Programming, Media & Radio
- Out Of The Box: Online Music Off The PC



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